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SEPTEMBER 15, 2001

Indie Labels Compete For Video Slots On National TV

BY CARLA HAY

NEW YORK—When artists get national TV exposure in the U.S., it is somewhat like being chosen to join an elite club. That club is dominated by major-label acts, and the door is rarely opened for acts on independent labels. But several indie-label acts are breaking through.

NICKEL CREEK

Sometimes it takes just one TV network to ignite an act's career. For country/bluegrass group Nickel Creek, that network was CMT.

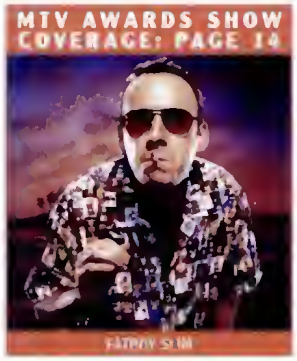
CMT VP of music and talent Chris Parr says that when the network played Nickel Creek's first video, "Reasons Why," more than a year ago, "It was not something we expected country radio to play. But it was fresh, and we really took a chance on this group because we felt so strongly about their music."

Bev Paul, GM of Sugar Hill, says, "We directly attribute a great deal of Nickel Creek's record sales to exposure the group received on CMT. With Nickel Creek, we came to CMT with the right look and the right sound at the right time."

Nickel Creek member Chris Thile says, "I was blown away that CMT played our videos so much. Being on CMT legitimized us to a lot of people in the industry."

Since CMT weighed in with its support of Nickel Creek's eponymous debut album, the set has rocketed up the *Billboard* Heatseekers and Top Independent Albums charts and has remained a steady seller. In addition, Sugar Hill's Paul says that Nickel Creek's CMT exposure led to the band getting more radio airplay, as well as landing coveted appearances on *Late Show With David Letterman* and *Late Night With Conan O'Brien*.

STEPHEN HILL



FATBOY SLIM

Nickel Creek has also been nominated for vocal group of the year and the Horizon Award at this year's Country Music Assn. Awards—a rare achievement for an act on an independent label. Adding to the accolades, *Time* magazine recently named Nickel Creek one of five music innovators for the millennium.

Following Nickel Creek's example isn't easy, though. Many of the national music-video networks are playing fewer videos than they did five years ago (*Billboard*, Feb. 17), making competition for airtime more intense. While indie-label artists may often find a home on local/regional

(Continued on page 94)

Still Rock'n'Roll To Joel?

BY LARRY FLICK

NEW YORK—Billy Joel hesitates to describe his first post-pop recording, *Fantasies & Delusions: Music for Solo Piano* (Columbia/Sony Classical, Oct. 2), as a traditional classical music effort.

While he claims that he's simply trying to dodge the slings and arrows of critics eager to slay another rocker striving to compose "serious"

(Continued on page 92)

Billboard/BET Awards Hop

BY GAIL MITCHELL

NEW YORK—An estimated audience of 6 million will tune in for the first-ever *Billboard* R&B/hip-hop awards show Sept. 14-15, when American Urban Radio Networks (AURN) broadcasts a two-hour special via its nationally syndicated *USA Music Magazine* and *Super Jam Survey* radio programs.

MUSIQ SOULCHILD

Def Soul artist Musiq Soulchild was the big winner at the awards ceremony, walking away with four awards at the New York Hilton-staged event Aug. 30. The awards show capped *Billboard* and BET's second annual R&B/hip-hop conference (Aug. 28-30), also held at the New York Hilton.

"I would like to thank everyone for supporting me and accepting me for who I am," said Soulchild, who took home awards for top new R&B/hip-hop artist, top R&B/

(Continued on page 46)

MUSIC GOES TO COLLEGE
SPOTLIGHT BEGINS ON PAGE 27

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Mejor Solista Vocal Para Album De Rock

Mejor Canción Rock

Mejor Video Musical

Luis Miguel

Vivo

Mejor Álbum Vocal Pop Masculino

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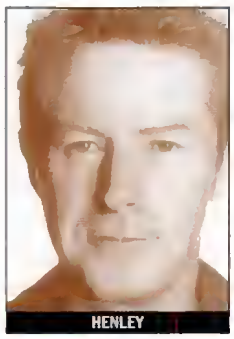
Battle Lines Drawn Over Seven-Year Statute

BY MELINDA NEWMAN

SACRAMENTO, Calif.—As the California State Senate contemplates introducing legislation that could alter the way record companies and recording acts do business in the Golden State, artists and representatives for the labels are gearing up for battle.

"I think it's quite possible that [the Seven-Year Statute exemption] could be repealed," Don Henley told *Billboard* following the Sept. 5 hearing convened by state Sen. Kevin Murray, D-Culver City, chairman of the select committee on the entertainment industry. Henley, joined by fellow artists Courtney Love, LeAnn Rimes, and Patti Austin, testified at the hearing. "If the recording-artist community would get together and show solidarity and demonstrate a genuine interest in having it repealed, I'm very sure we can get it repealed by early next year or summer. That's going to be our goal."

California Labor Code Section 2855—known as the Seven-Year Statute—limits the time individuals can be held to a personal-services contract to seven years. But in 1987, the Recording Industry Assn. of America (RIAA) lobbied successfully to amend the statute to single out recording artists. According to this amendment, Subsection B of Section 2855, an artist can notify his label that he wants to be released from his contract after seven years, but the label can then sue to recover damages for any undelivered albums remaining in the contract. This was somewhat of a compromise, since the RIAA originally requested that contracts be extended to 10 years, plus possible extensions.


HENLEY

Although no decision has been made whether to introduce legislation to change the amendment, one senator, Richard Alarcón, D-San Fernando Valley, clearly had made up his mind by the end of the hearing. "I don't think anyone should be locked into any corporation for longer than seven years," he said. Alarcón is also chairman of the Senate Labor Committee.

Murray was more measured in his comments to *Billboard* but added, "I'm like Alarcón in terms of the Seven-Year Statute, but I don't want to create something that is so onerous on one side or the other that it prevents both from wanting to [do business] in California."

Should the amendment be repealed, that could be the case, warned Cary Sherman, RIAA senior executive VP/general counsel. "If this were actually repealed, it could have a profound effect on how record companies do business," Sherman told *Billboard*. "They do have the ability to do business in other states. Does that mean they're going to stop signing California artists? Of course not, but it could mean there are different terms in California."

Admittedly dismayed by Alarcón's views, Sherman said, "We need to continue to educate the legislature and the public about what it is that record companies do and the value that they bring to artists, because it was clear to us that their role is simply not understood by the legislature and the public at large."

When asked how the RIAA, which has a budget in excess of $40 million, would continue its efforts in California, Sherman said, "We've made no decision. We've had no discussion about what exactly we'll be doing next. The [California] legislature is about to adjourn [on Saturday (15)]. This is a longer-term issue than tomorrow."

In a hearing that spanned six hours—the majority of which went to artists' representatives—and included testimony from 18 witnesses, the two opposing sides often rancorously disputed the other's claims. A number of the seven senators on the select committee asked probing questions of the witnesses, but often they wandered in and out of the hearing; at times, only two senators were present. At one point, when Murray asked Love to allow National Academy of Recording Arts and Sciences chairman Michael Greene to testify before her, she pointedly asked, "Are senators going to keep leaving?"

ARTISTS' FEARS

Subsection B's provision that allows labels to sue artists for millions of dollars for albums that they haven't even recorded struck the artists' representatives as a particularly frightening, if somewhat nebulous, concept.

"My big problem here is [labels] want to get damages for albums that they haven't actually signed the option for. That makes no sense to me," attorney Jay Cooper said. "If they've exercised the option and the artist fails to deliver, I understand—file a lawsuit for damages, you're entitled to that. But how can you now sue for damages for albums on which you have not exercised an option? The [labels] have not made the commitment themselves."

Artists' representatives claimed discrimination in that they are the only workers singled out under the Seven-Year Statute's subsection. They also cited the volatility of labels as a reason to repeal the measure. Love commented on how artists find themselves legally bound to labels with which they had no intention of signing because of consolidation: "When I signed to Geffen, it was to a little white cottage on Sunset. Then I got sold to liquor [Seagram's] and then the sewers of Paris." Love, who declared that she would "spend the rest of her life" working on the repeal of the measure, refers to Universal parent Vivendi as the "sewers of Paris" because of Vivendi's utility holdings. She is currently suing Universal for release from her contract, citing the Seven-Year Statute.

Henley added, "Many of us wake up to read in the paper that our record company has been sold to a company 5,000-6,000 miles away. All the people you know may be gone overnight. If a company wants long-term stability for an artist, then the company ought to be able to [guarantee] some stability to the artist."

ECONOMICS RULE

The labels contend that they are the ones taking all the economic risk, and, therefore, the subsection protects their investments. If they face the possibility of losing profitable artists after seven years, they will have less incentive to invest in new artists.

Artist manager and owner of independent label Ark 21 Miles Copeland said, "If you change the profit potential, you increase the risk and therefore change the willingness to risk."

Roy Lott, deputy president of EMI Recorded Music, N.A., cited the examples of both Kenny G and Sarah McLachlan, with whom he worked while at Arista. According to Lott, it was not until both artists were on their fourth albums and into the fifth year of their contracts that they started to experience success. "If [Arista] had not been able to expect future albums by those artists, [Arista] would not have been sufficiently incentivized to expend millions and millions of dollars on behalf of those artists prior to their breakthroughs."

When asked how labels would respond should Subsection B be repealed, Lott told *Billboard*, "It would drastically affect how companies based in California will do business, and it will impact the number of artists they sign. They'll sign less and clearly will move certain operations out of California."

Much of the session was spent discussing whether the number of albums a major label can contractually request (typically one firm with an option for five or six more) can be delivered in seven years. Mark Goldstein, WB senior VP of legal and business affairs, enumerated a list of artists, like George Strait and Reba McEntire, who consistently deliver an album every year.

LOTT

The artists countered that labels often put them on a promotional and touring schedule that makes it impossible to fulfill their contract within seven years.

Both sides came to the hearing having done their homework. A number of senators were contacted by both the RIAA and artists' representatives prior to the hearing to explain their side of the issue. Additionally, the Recording Artists Coalition sent a form letter to its members that could be faxed to Murray's office, requesting that the statute's subsection be repealed.

Other than the artists testifying, the only musicians present were Dixie Chicks. Embroiled in their own lawsuit with Sony, the trio sat silently in the audience. Manager Simon Renshaw said, "They are just here as a show of support."

The hearing comes at a time when artists are getting more vigilant about protecting their rights, just as labels and their representatives are seeking to strengthen their positions legally.

In 1999, the RIAA successfully inserted a provision to amend the Copyright Act's work-for-hire categories to include sound recordings. After artists' groups explained to lawmakers that the change in the law would rob them of their right to reacquire ownership of their master recordings after 35 years, the provision was repealed.

A source close to the U.S. House of Representatives' entertainment industry task force confirmed to *Billboard* that chairman Rep. Mark Foley, R-Fla., and others have asked Republican leadership for a hearing on artist-rights issues, including record contracts, before the Judiciary Committee.

Additional reporting by Bill Holland in Washington, D.C.

SEPTEMBER 15 2001 Billboard

No. 1 on the charts

Top Albums

	ARTIST	ALBUM	PAGE
THE BILLBOARD 200	AALIYAH	Aaliyah	80
CLASSICAL	ANDREA BOCELLI	Verdi	82
CLASSICAL CROSSOVER	RUSSELL WATSON	The Voice	82
COUNTRY	TOBY KEITH	Pull My Chain	51
ELECTRONIC	BJORK	Vespertine	44
HEATSEEKERS	AMERICAN HEAD CHARGE	The War Of Art	92
INDEPENDENT	RZA AS BOBBY DIGITAL	Digital Bullet	83
INTERNET	BJORK	Vespertine	84
JAZZ	ETTA JAMES	Blue Gardenia	53
JAZZ/CONTEMPORARY	URBAN KNIGHTS	Urban Knights IV	82
KID AUDIO	SPONGEBOB SQUAREPANTS	Original Theme Highlights	82
LATIN	LOS TIGRES DEL NORTE	Uniendo Fronteras	55
NEW AGE	ENYA	A Day Without Rain	82
POP CATALOG	AALIYAH	One In A Million	84
R&B/HIP-HOP	MARY J. BLIGE	No More Drama	42
SOUNDTRACKS		O BROTHER, WHERE ART THOU?	84

Top Singles

	ARTIST	TITLE	PAGE
HOT 100	JENNIFER LOPEZ FEATURING JA RULE	I'm Real	89
ADULT CONTEMPORARY	FAITH HILL	There You'll Be	87
ADULT TOP 40	TRAIN	Drops Of Jupiter (Tell Me)	87
COUNTRY	TOBY KEITH	I'm Just Talkin' About Tonight	52
DANCE/CLUB PLAY	DEPECHE MODE	I Feel Loved	44
DANCE/MAXI-SINGLES SALES	JAGGED EDGE WITH NELLY	Where The Party At	44
HOT LATIN TRACKS	JACI VELASQUEZ	Como Se Cura Una Herida	55
HOT R&B/HIP-HOP	JAGGED EDGE WITH NELLY	Where The Party At	41
RAP	PETEY PABLO	Raise Up	43
ROCK/MAINSTREAM	NICKELBACK	How You Remind Me	87
ROCK/MODERN	ALIEN ANT FARM	Smooth Criminal	87
TOP 40 TRACKS	BLU CANTRELL	Hit 'Em Up Style (Oops!)	87

Videos

	TITLE	PAGE
TOP VHS SALES	POKEMON 3 - THE MOVIE	71
DVD SALES	HANNIBAL	71
RENTALS	HANNIBAL	71

Unpublished

	ARTIST	ALBUM
BLUES	BUDDY GUY	Sweet Tea
CONTEMPORARY CHRISTIAN	VARIOUS ARTISTS	Songs 4 Worship - Shout To
GOSPEL	DONNIE MCCLURKIN	Live In London And More...
MUSIC VIDEO	DAVE MATTHEWS BAND	The Videos: 1994-2001
REGGAE	BOB MARLEY AND THE WAILERS	One Love
WORLD MUSIC	AFRO CELT SOUND SYSTEM	Volume 3: Further In Time

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SEPTEMBER 15, 2001 • VOLUME 113, No. 37

Top of the News

12 U2's Elevation tour is to return to North America.

Artists & Music

14 Executive Turntable: Manhattan Records names Arif Mardin and Ian Ralfini co-VP/GMs.

18 Diana Krall teams with arranger Claus Ogerman for a set of pop standards on Verve.

18 The Beat: The Goo Goo Dolls return to the studio for a new Warner Bros. album.

22 Boxscore: Janet Jackson's New York and Chicago gigs gross more than $5.5 million.

DIANA KRALL

24 Sound Tracks: Columbia/Legacy captures the spirit of the *Sessions at West 54th* TV series.

26 The Classical Score: Composers Recordings reinvents itself.

37 Reviews & Previews: Alfred Brendel, Mariah Carey, and Bob Dylan take the spotlight.

BOB DYLAN

40 R&B: So So Def principal Jermaine Dupri steps to the microphone again on *Instructions*, his second album as an artist.

43 Words & Deeds: DJ Krush brings his sixth studio set, *Zen*, stateside via Columbia.

48 Beat Box: British DJ Danny Howells keeps spinning on his latest, *Nocturnal Frequencies 3*, for Logic 3000/BMG.

50 Country: Gene Watson returns with RMG's *From the Heart*.

53 Latin Notas: SalsaArtists.com and Hitmen Entertainment team to promote new tropical artists.

56 Jazz Notes: Pianist Billy Taylor continues to teach the art of jazz on *Urban Griot* on Soundpost.

57 Songwriters & Publishers: Karen Sherry recounts her rich history with ASCAP.

58 Studio Monitor: The Audio Engineering Society gears up for its 111th convention.

International

59 BMG helps Zomba strengthen its presence in Australia.

60 Hits of the World: Slipknot's *Iowa* (Roadrunner) debuts atop the U.K. and Canadian albums charts.

61 Global Music Pulse: Nominees for the U.K.'s sixth Music of Black Origin Awards are named.

Merchants & Marketing

65 Music is positioned to further drive carmakers' media campaigns.

66 Declarations of Independents: Memphis garage and frat bands are remembered.

67 Retail Track: Borders kicks off a developing artists campaign.

69 Sites + Sounds: Universal's GetMusic inks a TV distribution deal with MuchMusic USA.

70 Home Video: Franc Roddam's *Quadrophenia* gets the DVD-Video treatment, courtesy of Rhino.

Programming

75 Classic rock format tops album rock for the first time ever in the spring Arbitron ratings.

JERMAINE DUPRI

76 Music Video: The independent Film Channel's *Crossover* documents the music-video/feature-film relationship.

Features

12 Market Watch

72 Classifieds

DJ KRUSH

74 Update/Good Works: Country group Diamond Rio is set to host its 10th annual charity golf outing.

79 Between the Bullets: In the wake of 22-year-old Aaliyah's death, her latest Blackground/Virgin set climbs to No. 1 on The Billboard 200.

97 Billboard.com: What's online this week.

98 The Billboard BackBeat

At a Glance

85 Chart Artist Index

90 Chart Song Index

Chart Beat™ by Fred Bronson

'ROCK' ROLLS ON: Michael Jackson makes a bold 34-11 move on The Billboard Hot 100, as "You Rock My World" (Epic) gains enough airplay to hover just outside the top 10. It's his biggest hit since "You Are Not Alone" hit No. 1 six years and two weeks ago. If Jackson can move up just one notch next issue, he will have his first top 10 hit since then. More important, it will be the 28th top 10 of his solo career. That will break the current tie with sister **Janet Jackson**, who scored her 27th top 10 hit with her latest single, "Someone to Call My Lover" (Virgin), which slips 3-4.

If "You Rock My World" reaches the top 10, it will also add to the total of top 10 hits garnered by producer **Rodney Jerkins**. The Michael Jackson song will be Jerkins' eighth top 10 hit and his first since **Toni Braxton** peaked at No. 2 in May 2000 with "He Wasn't Man Enough."

Should "You Rock My World" go all the way to the top of the chart, it will be Jerkins' fifth No. 1, following "The Boy Is Mine" by **Brandy & Monica**, "Angel of Mine" by Monica, "If You Had My Love" by **Jennifer Lopez**, and "Say My Name" by **Destiny's Child**.

"You Rock My World" would become Jackson's 14th No. 1 song on the Hot 100, not counting his hits with the **Jackson 5**. The only acts with more are **the Beatles** (20), **Elvis Presley** (17), and **Mariah Carey** (15).

When "You Are Not Alone" was on top, Jackson had the longest career chart span of No. 1 hits, with 25 years, seven months, and one week between "I Want You Back" and "You Are Not Alone." If "You Rock My World" does achieve pole position, Jackson's career span would expand again, to 31 years. Yet that would not be enough to put him in first place. **Cher** took a very comfortable lead in 1999, with 33 years, seven months, and three weeks between "I Got You Babe" and "Believe."

MESSAGE IN THEIR MUSIC: It was exactly 38 years ago this issue that **the O'Jays** made their first appearance on a *Billboard* chart, when "Lonely Drifter" entered The Billboard Hot 100 at No. 96.

The Canton, Ohio, trio celebrates that anniversary with a new single, as "Let It Ride" holds at No. 68 on Hot R&B/Hip-Hop Singles & Tracks. "Ride" marks the 10th label on which the O'Jays have had chart entries, through a career that has taken them from Imperial to Bell, Neptune, Philadelphia International, Astroscope, TSOP, EMI, StepSun, Global Soul, and their new home, MCA.

The O'Jays are one of four acts on this issue's R&B chart that made their first appearance on that tally in the '60s. **The Isley Brothers** fall 3-7 with "Contagious" (DreamWorks), **Michael Jackson** bullets 30-17 with "You Rock My World" (Epic), and **Marvin Gaye** slips 18-24 on **Erick Sermon's** "Music" (NY.LA/Def Squad/Interscope).

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Tricky Appears Courtesy Of Hollywood Records Produced by LIVE, Rallo, and Alain Johannes Mixed by Tim Palmer for Worlds End (America), Inc.
Except "Forever May Not Be Long Enough" Produced by Glen Ballard Mixed by Chris Lord-Alge Management: Kurlirst/Blackwell

U2 To Return To North America For Tour's Second Leg

BILLBOARD EXCLUSIVE

BY RAY WADDELL

NASHVILLE—Adding further muscle to what has already been a remarkable year of touring, U2 will revisit North America for another 22 dates in October and November, *Billboard* has learned. An official announcement is expected Sept. 11.

Having already wrapped legs in the U.S. and Europe, the Irish quartet will kick off round two of its Elevation tour at Notre Dame University (home of the Fighting Irish) in South Bend, Ind., where U2 will play the 12,000-capacity Joyce Center Oct. 10.

Half the cities on the second route are repeat markets from the first leg of the sold-out tour, including Montreal (Oct. 12), Chicago (15), New York (24), East Rutherford, N.J. (28), Philadelphia (Nov. 2), Denver (7), and Los Angeles (12). Given that U2 has committed to 22 dates and only 16 markets are on the route, several multiples are expected.

Why are half the cities on the second North American leg return engagements as opposed to new markets? Primarily because business was left on the table in these markets. "We felt we did dramatically underplay some of the major markets," says Arthur Fogel, president of touring for Clear Channel Entertainment (CCE), worldwide producers of U2's Elevation tour. "We felt it was important to go back and play them again."

One repeat market is Philadelphia, where U2 notched two sellouts at the First Union Center that grossed over $3 million. "We're thrilled to have another date. They did outstanding business the first time," says Peter Luukko, president of the First Union Center. He adds that the general admission floor setup, which was met with skepticism by many when the tour was announced, worked beautifully. "There were no security issues whatsoever. These guys are great planners."

Officials at the United Center in Chicago, where U2 played four sellouts last May (grossing $6.4 million), are also happy for another shot at the band. "Logistically it was a great show," says Terry Savarise, senior VP of operations at United Center, adding he wasn't surprised U2 opted to return to the Windy City. "Chicago has always been a great market for U2."

FOGEL

So far, U2 has played 50 dates in North America and 33 in Europe on this trek, all of which sold out. To date, the tour has grossed $105 million; the remaining dates, which will be the last for this tour, should take U2's gross close to $135 million for the year. Such numbers make a strong case for U2 as 2001's top touring act in the world.

As tours go, Elevation appears to be that rare unqualified success among critics, fans, venues, band, and producers. "It has been an unbelievably smooth tour," Fogel says. This is Fogel's second U2 tour; he and partner Michael Cohl produced U2's PopMart stadium tour before Cohl's touring company, The Next Adventure, was acquired by CCE (formerly SFX).

Fogel, hired by Cohl in 1981, remains based in Toronto and under CCE retains a team that has produced four Rolling Stones world tours, Pink Floyd's final stadium tour in 1994, every David Bowie tour since the late 1980s, last year's Crosby, Stills, Nash & Young and Marc Anthony tours, and this year's sold-out Madonna tour, which itself will gross $75 million from just 49 dates.

In addition to Fogel, the Toronto-based CCE team includes Jerry Barad, bookings; Steve Howard, tour operations; Susan Rosenberg, marketing; Craig Evans, tour rep; Tres Thomas, tour rep; Eric Kert, business affairs; and production guru Jake Berry. (Cohl has stepped into a consultancy role.) Under Cohl and Fogel's direction, this team pioneered seamless international tour production, including booking, sponsorships, and merchandising.

"Probably the most important element of what we've done is establish the international one-stop shopping concept and bring everything to the table in terms of ancillary revenues," Fogel says. "Michael [Cohl] has been my guru, and we've managed to put together a fantastic team of people. That's the key."

In The News

• *The Fantasticks*, the longest-running musical in theater history, will close Jan. 6, 2002, after more than 17,000 performances. Producers say a drop in ticket sales and rising operating costs brought about the closure. The Tom Jones/Harvey Schmidt show—which spawned the standard "Try to Remember"—has run off-Broadway at New York's Sullivan Street Playhouse since May 3, 1960.

• Bill Ivey, chairman of the National Endowment for the Arts (NEA), will join the faculty of Nashville's Vanderbilt University Jan. 1, 2002. Ivey will teach, write, and conduct research on cultural policy. The move brings Ivey back to Nashville, where he was director of the Country Music Foundation for 27 years before his appointment to the NEA in 1998.

• David Kloeppel joins Gaylord Entertainment as executive VP/CFO. He previously worked for Deutsche Bank. Kloeppel reports to Gaylord president/CEO Colin Reed.

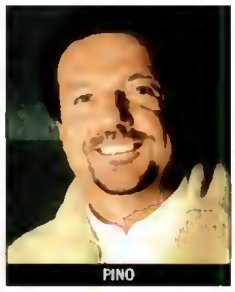
GAYLORD ENTERTAINMENT COMPANY

Pino Aims To Refresh EMI Latin USA's Roster

BY LEILA COBO

MIAMI—Just one workday after his appointment as president/CEO of EMI Latin USA, Jorge Pino is already well on his way to finalizing a new management team for the label and giving new direction to a company that has been virtually rudderless for the past five months.

"My focus is going to be artist development in all genres," Pino says. "EMI has historically been a very strong label in the regional Mexican side. We're going to maintain that and more. We want to take the local regional acts to a higher level, and we're going to develop a strong pop, alternative, and tropical roster."


PINO

Pino, who spent five years with Sony and was most recently Sony Latin senior VP/GM, was instrumental in building Sony Discos' successful Latin pop division, developing the careers of such acts as Ricky Martin, Chayanne, Jaci Velásquez, Azul Azul, and Shakira. Expectations within the industry are high about what he can accomplish leading his own company.

"He is directly connected with the development of excellent product," says Mauricio Abaroa, senior VP/GM of Crescent Moon Records. "His appointment benefits not only his label but the entire Latin music movement in the U.S."

President/CEO of EMI Recorded Music (Latin) Rafael Gil—who spent months interviewing potential candidates—says, "He wanted to play in the big leagues. Aside from his knowledge of the business and his multinational experience—he's lived in several countries and held different positions—I like his ability to relate and interact with artists and everyone else around him, plus his abilities in this market, concretely in marketing, promotion, and artist development."

Aside from organizing his team, Pino's first major short-term goal is to maximize EMI's current acts, including major names like Thalía, Carlos Vives (whose new album is due this fall), and chart-toppers A.B. Quintanilla y los Kumbia Kings.

"I'm already working on a marketing strategy to spread the Kumbia Kings phenomenon throughout the U.S. and Puerto Rico," Pino says. "They have tremendous crossover potential in both the Tejano and English markets."

Although Pino is widely recognized as one of the successful pioneers in crossing acts over to the English market, he says that that is not his immediate priority. "It will happen naturally. But my major priority is to develop big in the Latin market first."

Other plans include developing EMI's fertile roster of alternative acts and then "refreshing" the roster with new signings—in all genres—as soon as possible.

"I want to have a company whose ears are on the street," Pino says. "I want to be involved with all street movements, and we'll do that by having people at the street level."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES	2000	2001	
Total	511,610,000	491,840,000	(▽3.9%)
Albums	472,968,000	467,203,000	(▽1.2%)
Singles	38,642,000	24,637,000	(▽36.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT	2000	2001	
CD	419,732,000	432,913,000	(△3.1%)
Cassette	52,118,000	33,375,000	(▽36.0%)
Other	1,118,000	915,000	(▽18.2%)

OVERALL UNIT SALES			
This Week	14,217,000	This Week 2000	13,520,000
Last Week	13,583,000	Change 2000	△5.2%
Change	△4.7%		

ALBUM SALES			
This Week	13,731,000	This Week 2000	12,450,000
Last Week	13,121,000	Change 2000	△10.3%
Change	△4.6%		

SINGLES SALES			
This Week	486,000	This Week 2000	1,070,000
Last Week	462,000	Change 2000	▽54.6%
Change	△5.2%		

YEAR-TO-DATE CD ALBUM SALES BY STORE LOCALE	2000	2001	
City	95,709,000	100,717,000	(△5.2%)
Suburb	183,263,000	185,104,000	(△1.0%)
Rural	140,759,000	147,091,000	(△4.5%)

DISTRIBUTORS' MARKET SHARE (7/30/01—8/02/01)

	UMVD	INDIES	WEA	BMG	SONY	EMD
Total Albums	27.7%	17.0%	15.4%	14.8%	14.2%	11.0%
Current Albums	28.8%	15.5%	13.3%	17.6%	13.1%	11.7%
Total Singles	14.5%	18.1%	15.6%	22.1%	11.9%	17.8%

ROUNDED FIGURES — FOR WEEK ENDING 8/02/01

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

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AUGUST 25, 2001
WE WERE GIVEN AN ANGEL

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CHRISTOPHER MALDONADO, LUIS ANTONIO MORALES BLANES

REST IN PEACE

'Weapon' Tops VMAs

Fatboy Slim Video Picks Up Six Awards From MTV

BY CARLA HAY

NEW YORK—Picking up six awards, Fatboy Slim's "Weapon of Choice" video was the biggest winner at the 2001 MTV Video Music Awards (VMAs), held Sept. 6 at the Metropolitan Opera House here.

"Weapon of Choice"—the show's top contender with nine nominations—won awards for breakthrough video, best direction, best choreography, best art direction, best editing, and best cinematography.

This marks the first time in VMA history that a video without an appearance by the artist has swept the awards. Directed by Spike Jonze, the clip for "Weapon of Choice" features actor Christopher Walken dancing to the song.

Videoclips eligible for this year's awards premiered on MTV between June 10, 2000, and June 8, 2001. The awards are voted on by music industry professionals and MTV viewers.

Alien Ant Farm, City High, Missy "Misdemeanor" Elliott, Alicia Keys, Linkin Park, Jennifer Lopez, Ja Rule, 'N Sync, Britney Spears, Staind, and U2 performed at the awards ceremony, which was hosted by comedian Jamie Foxx.

Following is a partial list of winners:

Best video of the year: Christina Aguilera, Lil' Kim, Mya & Pink, "Lady Marmalade" (Interscope).

Best male video: Moby featuring Gwen Stefani, "South Side" (V2).

Best female video: Eve featuring Gwen Stefani, "Let Me Blow Ya Mind" (Ruff Ryders/Interscope).

Best group video: 'N Sync, "Pop" (Jive).

Best new artist in a video: Alicia Keys, "Fallin' " (J).

Best video from a film: "Lady Marmalade."

A complete list of VMA winners can be found at billboard.com.

Super Audio CD Format Boosted

BY WOLFGANG SPAHR

BERLIN—Moves to make Super Audio CD (SACD) an industry standard received a boost Aug. 25, when Universal Music Group (UMG) signed on to the format at the Consumer Electronics Show in Berlin.

Universal, EMI, Virgin, Sony, and ZTT Records used the occasion to reveal plans to release a number of their major acts on SACDs over the coming months. The SACD format has been jointly developed by Philips and Sony.

UMG plans to release a combination of best-selling new releases and catalog on SACD. Many of the releases will incorporate the multichannel surround-sound capabilities of the SACD format.

"With the increasing penetration of Super Audio CD players in the marketplace, UMG recognizes the substantial potential for this innovative new format," said Jorgen Larsen, chairman/CEO of Universal Music International. "By making titles available on Super Audio CD, UMG intends to help drive the growth of this high-quality, secure music format, with its many benefits for consumers and recording artists. The objective is to make Super Audio CD a standard for the industry."

LARSEN

The combination of SACD's high-quality stereo and multichannel surround sound enables consumers to get as close as possible to the studio master quality experience. In addition, SACD technology incorporates a unique set of copyright-protection measures, providing better protection of artists' rights.

Following successful projects in Belgium, Germany, and the U.K., EMI is to release a number of its major artists on SACD over coming months. Initial plans see EMI releasing 17 titles on SACD. EMI is also establishing an SACD production center at its Abbey Road Recording Studios in London. Artists in discussion for the first batch of releases include Geri Halliwell, Fun Lovin' Criminals, Beverley Knight, Coldplay, Joe Cocker, David Bowie, Pet Shop Boys, Tina Turner, and Paul McCartney.

With 125 titles available across the European region, Sony Music Europe is planning the release of multichannel titles on SACD. Titles set for the fall include Alice in Chains, *Greatest Hits*; Miles Davis, *Kind of Blue*; and Celine Dion, *All the Way: A Decade of Song*. ZTT Records will release the Frankie Goes to Hollywood greatest-hits compilation *Rage Hard: The Sonic Collection* in September.

Following positive market response to the SACD version of Mike Oldfield's *Tubular Bells*, Virgin Records is releasing other top artists on the new format. "We have received a fantastic reaction to our first SACD release," says Jason Day, catalog manager at Virgin Records. "Music lovers are impressed by the clarity of the stereo mix and thrilled with the multichannel mix."

To date, more than 400 SACD titles have been released in Europe, Japan, and the U.S, while the number of labels that release SACD titles continues to grow steadily. About 20 SACD player models have been introduced in Europe by such manufacturers as Sony, Philips, Pioneer, Marantz, Sharp, Luxman, Accuphase, and Linn.

Executive Turntable

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RECORD COMPANIES: Manhattan Records names both **Arif Mardin** and **Ian Ralfini** co-VP/GMs in New York City. Mardin is a producer. Ralfini was a consultant to Ahmet Ertegun at Atlantic Records.

Brian DeWaide is named head of ReWired Records in Seattle. He was an independent promoter.

Desiree Schuon is named VP of promotion for Arista Records in Los Angeles. She was VP of top 40 promotion for Elektra Entertainment.

Ed Green, Cindy Levine Baker, and **Tim Burruss** have each been named VP of pop promotion for Capitol Records. Green, based in New York City, was VP of promotion at Columbia Records. Baker was director of national West Coast promotion for Columbia Records, and Burruss was VP of promotion for Epic Records.

Johnna Lister is named senior director of marketing at Warner Bros. Records in New York City. She was director of music and talent for MTV.

Zomba Recording Corp. names **David Tockman** director of business affairs and **Eric Breitman** associate director of business affairs in New York City. They were, respectively, director of business affairs at Edel Entertainment and an associate for O'Melveny & Myers.

PUBLISHERS: Tom **DeSavia** is named VP of membership for ASCAP in Los Angeles. He was senior director of A&R for Elektra Entertainment.

Clarel Roy is promoted to manager of creative for BMG Songs in New York City. He was creative assistant/tape librarian.

RELATED FIELDS: **Alan Simkowski** is named VP of sponsorship for House of Blues Clubs and the House of Blues Network in Hollywood. He was director of Big Hit marketing for Emmis Communications.

Majors May Consolidate Manufacturing

BY ED CHRISTMAN

NEW YORK—All five major labels—in various combinations—are engaged in secret negotiations that could result in the consolidation of their manufacturing and distribution facilities in the U.S., according to informed sources.

In most of those negotiations, the parties would create joint-venture companies that owned the manufacturing and distribution facilities, staffed by executives from the various camps to ensure that all participants get equal service—similar to arrangements that some majors have in the U.K. and Australia. The individual distribution companies that sell and market music are not a part of the discussions and would continue to operate separately for their respective majors.

Discussions that are said to be ongoing or that have already taken place are between EMI Recorded Music and BMG Entertainment, BMG Entertainment and Sony Music Entertainment, Sony and the Warner Music Group, and Warner and EMI. In addition, one scenario has Warner, EMI, and Universal Music all joining forces, while another combination could be BMG, Sony, and EMI.

"We sit with idle capacity during most of the year, and we only reach peak capacity about seven weeks a year," says one major-label executive. "Why do we need five manufacturing facilities?" That executive argues that operations could be combined in a way that would achieve large savings but still meet peak demand.

If major labels create joint ventures for distribution and manufacturing facilities, it could cost thousands of jobs.

The conversations are a result of the merger discussions that have taken place over the past 18 months—first between Warner and EMI and then between BMG and EMI. After European agencies stopped the mergers, executives from those companies wanted to find some way to "see if they could still realize some of the savings" that would have occurred in the mergers, according to one executive familiar with the discussions.

One executive at a major says that so many different discussions are taking place because each company is searching for the best deal. Another executive says that "there needs to be a compelling financial case" for a deal to occur.

Each major has between 1,000 and 2,000 employees in manufacturing and manning warehouse facilities. Therefore, if two joint-venture companies are created to service the majors in the U.S., it could result in thousands of jobs being trimmed.

While some executives suggest that deals could be struck by the end of the year, others question whether the deals will ever be completed, suggesting that the Securities Exchange Commission and the U.S. Justice Department, which share merger approval, may not approve.

Others have doubts about the majors' ability to compromise in order for any deal to reach fruition. They note that last year, Universal was supposedly involved in negotiations with EMI to consolidate manufacturing and distribution facilities, while BMG and Sony also discussed such a plan right around the time that Bertelsmann chairman/CEO Thomas Middelhoff was spotted in Japan—and both deals fell through.

Still other executives suggest that other scenarios are being eyed to achieve savings, including looking at how third-party manufacturers and wholesalers could play a bigger role in making and distributing music.

Representatives for the major labels had not returned calls for comments by press time.

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Tweaker's Moody 'Attraction' Rocks Six Degrees

BY JILL PESSELNICK

LOS ANGELES—When he first saw Joe Sorren's painting "Elliott's Attraction to All Things Uncertain," producer/remixer and ex-Nine Inch Nails member Chris Vrenna says it was almost like looking at his mirror image. In fact, the painting directly inspired *The Attraction to All Things Uncertain,* Vrenna's solo debut recorded under the moniker Tweaker. The set is due Sept. 18 on San Francisco-based Six Degrees Records.

A moody project that blends aspects of electronica and rock, *Attraction* traces the story of Elliott, the subject of Sorren's painting. The artwork, which features a sometimes blurry, sometimes vivid brushwork style, depicts a bespectacled man/boy (Elliott) with an oversized head and spindly arms sitting before a typewriter, a cup of coffee at his side and a pained expression on his face.

Vrenna identified immediately with Elliott when he spotted the work at a Hollywood gallery four years ago. "It just overwhelmed the room and me, and I just walked up to it and sat there for the longest time going, 'Geez, that is beautiful,'" he recalls. "I'd go back and visit him once a week or so, just get a cup of coffee, go to the gallery, and just stare. The whole time I'm also formulating the album, and the two just kind of clicked."

Rather than make an electronic music record that conveyed a series of "weird noises," Vrenna wanted to evoke emotions in his songs. With the Sorren painting hanging in his studio (a friend purchased it for him), the 13-track project came together as the story of a person who is confused about his life's purpose and who ends up stronger and better able to accept challenges and his own shortcomings.

"It does move, I think, from a sadder place to maybe a happier place or a stronger place," says Vrenna, who is managed by Jeff Antebi of Los Angeles' Waxploitation Entertainment. "It may not be the nice, neat Hollywood ending, perhaps, but at least there's been progress, which is more realistic anyway."

Most of the album's tracks are emotive electronic pieces that feature percussion and synthesizer beats offset by everything from dense guitar work on "Swamp" to robotic sounds on "Microsize Boy." The only song without drums is "The Drive-bye," the suspenseful midpoint of Elliott's story of personal discovery.

At the four intersections propelling Elliott's journey where Vrenna felt vocals were crucial, guest singers were enlisted. David Sylvian, the one-

TWEAKER

time frontman of the group Japan, lent his talent to the album's first single, opening track "Linoleum." The song is a textural, tense work, climaxing in a striking guitar bridge. (A *Linoleum* EP was released Aug. 21 on Six Degrees and features five remixes of the song by the likes of Josh Wink, Wamdue, and Paul Leary.)

Will Oldham worked on "Happy Child," one of the first tracks Vrenna created for the project. Ex-Shudder to Think vocalist/guitarist Craig Wedren is featured on the tunes "Take Me Alive" and "After All."

Vrenna, whose music is published by Pink Lava/Almo Music (ASCAP), had specific ideas for these vocal-enhanced tracks and worked closely with each contributor on song lyrics. Wedren says, "When we were working together, [Vrenna] would say, 'OK, we're at this point in the story. It's hopeful or mournful, or we're going into a dark night.' I understood his story and the plight he wanted to tell."

The connections Tweaker has to Shudder to Think, Sylvian, and Nine Inch Nails will be used by Six Degrees to promote the album. Director of marketing Jennifer Matthews says that a partnership with New York City-based companies Big Champagne and Crush Media will target such peer-to-peer file-sharing software as Gnutella. The company will search for people who have downloaded any tracks by these three acts and will then send them an e-card that references tweaker.net.

A retail campaign involving listening stations and bin cards is being coordinated for national and independent stores. Don Van Cleave, owner of Birmingham, Ala.-based Magic Platter Records and president of the Coalition of Independent Music Stores (CIMS), conducted an e-mail survey among his 72 CIMS-member stores with positive results: "The poll came back that everybody was really looking forward to this record coming out. I think it will get a lot of in-store play."

In conjunction with the release of the EP, "Linoleum" went to college radio and specialty shows Aug. 21. Tazy Phyllipz, producer/host of KFSD San Diego's *SP Radio One* program, says that he has already played "Tiny Life," a live track featured on the EP, on his show: "[Tweaker] has the potential to do well. I listen to everything that's sent to me, and I put little dots next to the tracks that I think could work on the show. Tweaker got one of the dots."

A Tweaker tour is tentatively set for November and will be booked by Marc Geiger of Los Angeles-based Artist-Direct. Vrenna is working on how to incorporate the vocalists without actually touring with them and promises that what he comes up with will be the "surprise hook" of the show.

Vrenna is also working as a producer with such bands as A.I. (DreamWorks) and Red Delicious (Exstasy). Additionally, the soundtrack he composed for the Electronic Arts video game American McGhee's Alice will be released Oct. 16 on Six Degrees. The set is a spooky soundscape without guitars, drum machines, or synthesizers, in keeping with the game's late-1800s time frame.

Columbia Trumpets Chris Botti's Blue-Hued 'Night'

BY STEVE GRAYBOW

NEW YORK—Contemporary jazz trumpeter Chris Botti says that a room with a view helped shape the midnight-blue-hued tonalities of *Night Sessions*, his Columbia Records label debut, due Oct. 30.

During a two-year tour as a member of Sting's band, the Oregon native found a 10-week window between tour dates to write and record an album. Botti rented a house in the Hollywood Hills of California and began composing. "There was a beautiful view from the house, and it inspired my writing," he recalls. "When you are writing instrumental music, it is helpful to write from a visual perspective, because your emotional response to a scene often translates into a composition."

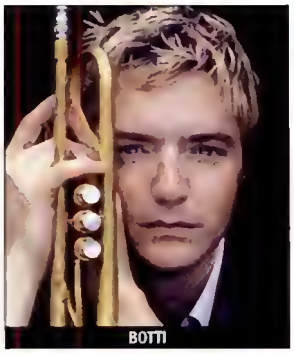
Locale further shaped the project when noise from a nearby construction site forced the musicians to record the entire project after sundown. This added to what Botti refers to as "the sensuality of the record," giving it "a real after-dark vibe." He notes, "I was in a good mood, I was at the top of my game from being on tour, and these elements had a positive effect on my writing and playing."

Night Sessions is Botti's fourth solo set; his last, *Slowing Down the World*, appeared on GRP/Verve in 1999.

A musician who has explored genres ranging from contemporary jazz to eclectic art-rock, Botti says that the greatest challenge in creating the radio-friendly fare heard on *Night Sessions* was balancing the musical influences of such players as Miles Davis and Chet Baker with his love of pop songs: "I try to make improvisational music but music that is also married to songwriting. The difference is that jazz is an immediate art form, while pop is labored over."

Drawing inspiration from "eclectic, moody English pop artists" like the Blue Nile and David Sylvian, as well as Europe's trippy Café del Mar club scene, Botti composed the majority of *Night Sessions*' material, often in collaboration with producer/keyboard player Kipper. But the track bound to garner the most attention is "All Would Envy," a previously unreleased Sting composition. The song was written during the sessions that would yield Sting's 1999 *Brand New Day* album—on which Botti performed—and features vocals from Shawn Colvin.

Sting explains that the song "tells


BOTTI

the tale of an older man and his attractive young wife. Everyone envies the man because his wife is so young and attractive. It eventually gets a bit darker, and no one envies him anymore."

A personal favorite of Botti's, the unused song was given to him by Sting in appreciation of the trumpeter's contribution as featured soloist in the *Brand New Day* band. Sting says the simmering bossa nova rhythm that Botti utilizes on the track "remains true to the spirit" of his original demo; guitarist Dominic Miller adds appropriately Brazilian-flavored nylon-string lines.

To create a buzz far in advance of street date, Columbia began working *Night Sessions*' first single—the Botti/Kipper collaboration "Streets Ahead"—to contemporary jazz radio in late August. Senior VP of Columbia Jazz and Legacy Recordings Jeff Jones expects to release three or four tracks to jazz radio in the coming year and allows that the label's radio campaign will most likely include working "All Would Envy" to adult pop radio. The track is published by Steerpike (Overseas) and administered by Magnetic Publishing and EMI Blackwood Music, BMI. Botti's compositions are published by Muted Music, ASCAP.

Night Sessions will hit retail shelves at Columbia's "discovery" list price of $12.98; Jones hopes that consumers will be able to purchase it on sale for around $10: "You have to be competitive, price-wise, and let it find its audience and build momentum."

A Sept. 25 media showcase in Los Angeles and an Oct. 2 date at Joe's Pub in New York City have been planned; Jones says that exposing Botti beyond the jazz audience through TV appearances is also a key component in developing the artist.

Although much of *Night Sessions* is informed more by Botti's melodic pop sensibilities than by jazz improvisation, the trumpeter is adamant that drawing influence from both sources will ultimately draw more people to his music: "Hopefully, people who listen to adult pop will gravitate toward this kind of music. These songs could just as well have all had lyrics, because the melody has a singing nature. The only difference is that it is played on trumpet."

Krall, Ogerman Craft 'Look Of Love'

Verve Pop Standards Disc Features 'I Remember You,' 'S'Wonderful'

BY LARRY LeBLANC

TORONTO—Diana Krall, revered by critics and consumers alike as one of today's preeminent jazz singers, returns Sept. 18 with *The Look of Love*—a Verve release that strives to broaden her creative palette to include torch songs.

The hazy, melancholy collection of ballads showcases a mature stylist who is blessed with superlative material and deft collaborators—most notably her longtime producer, Verve Music Group (U.S.) chairman Tommy LiPuma, and German arranger/conductor/composer Claus Ogerman.

"I put my trust in Claus," the 36-year-old Krall says. "I knew he'd write the right arrangements. Tommy always brings out the best in me."

Krall's previous album, 1999's *When I Look in Your Eyes*, was her first for Verve. The album sold 987,000 copies in the U.S., according to SoundScan. The label reports that it sold an additional 1 million units abroad, including 300,000 units in Canada. Among its honors was a Grammy award for best jazz vocal performance, female.

Verve has successfully marketed Krall an an artist unhindered by niche boundaries. "This may be jazz but it's pop marketing time," says Ron Goldstein, president of the Verve Music Group. "We expect to ship over 400,000 units initially. Retailers are telling us that this is their Christmas adult record."

Stewart Duncan, director of music & video at Canada's 90-store Indigo Books and Music chain, predicts, "It will be one of our big albums of the fall."

A worldwide launch of the album begins Sept. 19 with Krall performing with an orchestra at Toronto's historic Union Station. A 14-date Canadian tour kicks off Oct. 5 in her hometown of Nanaimo, British Columbia.

Preparing for her sixth album,

KRALL

which features such pop standards as "S'Wonderful," "I Remember You," "Maybe You'll Be There" and the Burt Bacharach/Hal David title track, Krall first played some recordings she treasured one night at her New York City apartment. Among them were Nat King Cole's "Love Letters" and Julie London's "Cry Me a River," which she has also recorded.

She told LiPuma it would be marvelous to work with Ogerman, acclaimed for his arrangement work with George Benson (whom LiPuma has produced), Barbra Streisand, Antonio Carlos Jobim, Astrud Gilberto, and João Gilberto. When Krall was in Munich last year, LiPuma arranged for the two to meet.

The Look of Love fondly recalls Frank Sinatra's hipster/swinger era with Capitol Records from 1953 to 1959, when he worked with such arranger/producers as Nelson Riddle, Billy May, and Gordon Jenkins. Actually, many of the tunes were recorded by Sinatra.

"This album isn't a tribute to Sinatra," Krall stresses. "Everything I do [as a performer] is a tribute to Sinatra, Nat King Cole, Carmen McCrae, and [pianist] Jimmy Rowles. But, when we were listening to a playback of 'I Get Along Without You Very Well,' Claus, with his dry wit, said, 'We have to sock it to Nelson.' He's 70, and he wanted to pay our respects to Nelson Riddle."

Sessions for the album began with Krall and her quartet recording at the Avatar Studios in New York City in January. This was followed by March sessions with the London Symphony Orchestra at studio 2 of Abbey Road Studios in London, once home to the Beatles. Several tracks were later recorded with a studio orchestra at Capitol Studios in Hollywood.

"It was emotional being at Abbey Road because of its historical significance," Krall says. "Walking down that hallway into Capitol with photos of Keely Smith, Dean Martin, Nat King Cole, John Coltrane, and Frank Sinatra was also very inspiring."

Says Goldstein, "Diana has grown a lot in the past two years. Her confidence has soared, and you can hear it in her voice."

Krall agrees: "My glasses are very rosy right now. [Veteran arranger] Johnny Mandel called to say he loves the record. I have a wonderful boyfriend and family. I'm very lucky."

Krall is booked and co-managed by Sam Feldman and Steve Macklam of S.L. Feldman & Associates in Vancouver, British Columbia.

Miranda Takes a Bow. Virgin newcomer Miranda Lee Richards recently stopped by her label's Beverly Hills, Calif., office to play a few songs from her debut, *The Herethereafter*, which was released Aug. 28. The artist is preparing to hit the road this fall in promotion of the project. Pictured, from left, are Ashley Newton, co-president, Virgin Records America and senior VP of A&R for Virgin Music Group Worldwide; Richards; and Ray Cooper, co-president, Virgin Records America.

In The Works

• David Bowie and Sean "P-Diddy" Combs have completed a cover of Bowie's "This Is Not America" for the soundtrack to the Denzel Washington/Ethan Hawke film *Training Day* (due Sept. 21). The song, which has been retitled "American Dream," is a Warner Bros. project.

• On Oct. 23, Jive will issue Backstreet Boys' greatest hits CD, *Chapter 1*, with an accompanying home video on VHS and DVD. The release will include one new tune, "Drowning," for which the act filmed a video in Los Angeles with director Paul Boyd (Sting, Shania Twain). The single is due Sept. 17.

• Paul Weller is set to release a new live and acoustic album featuring tracks from throughout his career. *Days of Speed* (Polydor U.K.) was recorded during his recent worldwide tour and shows Weller playing songs that he hasn't performed in 10 years. The set includes tunes originally recorded by the Jam and the Style Council, in addition to Weller's solo material. No word yet on whether *Days of Speed* will be issued in the U.S.

The Beat™

by Melinda Newman

LET IT SLIDE: When asked what they do when one of their songs comes on the radio, **Johnny Rzeznik** and **Robby Takac** of the **Goo Goo Dolls** answer in tandem: "Change the station!"

They may be the only two who do. After spending years being virtually ignored by radio, the trio—which also includes drummer **Mike Malinin**—broke through in 1995 with "Name." The band's last album, 1998's *Dizzy Up the Girl*, has sold 3.5 million units, according to SoundScan, and spawned "Iris" and "Slide," mainstream top 40's most-played songs of 1998 and 1999, respectively.

GOO GOO DOLLS

It's with this momentum that the group returned to the studio in August to being working on its new album, tentatively titled *Gutterflowers*. The name comes from a poem by Persian poet **Jelalludin Rumi**, but the other goofy working titles have kept the mood in the studio light. "We put a huge piece of paper on the wall while we're rehearsing for the record and album titles go up," Takac says. "*Foreigner Four* makes it every time."

Rzeznik adds, "The other tentative titles for this record are *Liquor, Guns & Ammo*, that was a good one. And *Kingdom of Satan*."

Still in the beginning stages of recording the album at Capitol Records' famed Studio B, Takac says the music is slightly harder than the tunes on *Dizzy*, but Rzeznik contends it's not a return to the band's earlier days. "I don't think we can go back to where we were," he says. "I don't want to go back there. I'm a 35-year-old man. People said when we finally got a hit that actually got played on the radio, 'You guys sold out,' and I was like, 'How can you say that?' If I listened to people like that and made the same record I did last time, that would be just as much of a sellout to me because I'd be doing what you want me to do, not what I want to do."

The Goo Goo Dolls' popularity also made some critics turn against the band. "When the masses like something, the critics immediately hate it because they fancy themselves to be of a higher intellect than the average Joe," Rzeznik reasons. "I write music for the people. It's OK if the critics don't like it. I mean, it stings when you read [bad reviews], it stings when you read them for sure. Sometimes you want to just wait out front of the person's office for them and choke them."

Takac quickly adds, "Which we've never actually done."

Rzeznik says, "I have fantasized about it. How the fuck can I not take it personally? It's like if you walked in a room with your baby and like all these alleged baby experts who have never had a child come in and go, 'That is the ugliest baby I've ever seen.' It's just like that."

The songs, written separately by Rzeznik and Takac, deal with the world around them. "I think everything affects you to a certain degree," Rzeznik says. "There's so much you have to block out because you'd go insane."

Takac observes, "Even if you write just about the things that happen to you, all those things are greatly affected by the big picture."

The Warner Bros. album, which was tentatively expected for November, has been pushed back to either a January or February release.

GRAND GOODBYE: The fate of the artists signed to the **Beastie Boys'** Grand Royal Records is still up in the air following the Aug. 31 surprise announcement that the label was closing. "No one knows yet what's happening to all of the acts," a label representative says. Grand Royal, founded in 1993, was home to a number of artists, including **Scapegoat Wax, Bran Van 3000, Nullset,** and **atthedrivein**, who were on hiatus. The label, whose distribution deal with Virgin had ended, employed between 12-15 people in its New York City and Los Angeles offices.

In an Aug. 31 statement, the Beastie Boys cited "mounting debts, decreasing assets, and exceedingly harsh industry conditions" for the label's closure. Calls to the Beastie Boys' management were not returned by press time.

A LITTLE NIGHT MUSIC: Sting will perform for 200 friends on a piazza in Tuscany Tuesday (11). The show will be recorded for a new live album—Sting's first since 1986's *Bring on the Night*—to be released Nov. 20 on A&M. The album, titled... *on such a night*, will feature reworkings of Sting classics, as well as a number of songs from his latest studio album, *Brand New Day*. Not lucky enough to be among the invited guests? The concert will be broadcast live on yahoo.com and will be available for viewing for two weeks.

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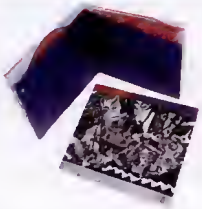

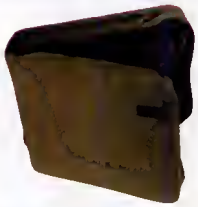

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Virgin's U.K.-Born Gorillaz Ride Stateside Success

BY RASHAUN HALL

NEW YORK—*Planet of the Apes* isn't the only simian-based artistic endeavor that's been making noise this summer. Parlophone/Virgin act Gorillaz have been steadily climbing the charts since their eponymous debut dropped 10 weeks ago (June 19). Debuting at No. 39, *Gorillaz* currently rests at No. 21 on this week's Billboard 200—and it shows no signs of slowing down.

Gorillaz is the brainchild of Blur frontman Damon Albarn and *Tank Girl* creator Jamie Hewlett. It's an animated quartet (Noodle, Murdoc, 2-D, and Russell) that, visually, exists only in a virtual world, which may be visited at gorillaz.com. Albarn's various collaborations with Dan the Automator and members of Buena Vista Social Club, Cibo Matto, Tom Tom Club, and other

GORILLAZ

acts provide the group's soundtrack.

Albarn says the project was the result of he and Hewlett "reaching a point in our lives where we were both 30 and really wanted to inject some kind of new impetus into our whole reason for doing what we do."

After achieving success abroad via U.K.-based Parlophone, the project was brought stateside by Virgin.

"We thought that the animation would be a central part of it, because it is so dynamic and well-executed," Virgin president Ray Cooper says. "But it wouldn't work unless the music was there as well. With the construction of both the music and the visuals being so truly original, there is nothing to compete with it in the marketplace.

"We wanted to come staggered in terms of a release after the success we had in Europe—we had already done over a million units by the time we were prepared to release the album stateside," Cooper says of the album's setup. "Fortunately, as soon as MTV2 saw the video [for first U.S. single "Clint Eastwood"], they loved it. They became the driving force of the setup."

According to Tom Calderone, senior VP of music and talent for MTV, "Clint Eastwood" spoke for itself. "We loved the creative and artistic approach the video took. It has a great story and the 'Thriller' angle was great."

The "Clint Eastwood" clip was featured in the network's *Buzzworthy* and *MTV.360* campaigns, before crossing over to heavy rotation on MTV. The clip has also been nominated for the first-ever MTV2 award, to be handed out at the 2001 MTV Video Music Awards.

"We truly felt that [Gorillaz] would appeal to our audience," Calderone says. "Even those who may not be fans of Blur will love this."

According to some retailers, there was heavy word-of-mouth building on the project—thanks, in part, to the album's international success.

"We had a buzz happening long before the album's domestic release," says Vince Szydlowski, VP of product for the Los Angeles-based Virgin Megastores chain. "Being a U.K. brand, having an album from a supergroup that features members of Blur, Morcheeba, and Dr. Octagon—the hype prior to release was pretty big. We sold 5,000 units prior to the U.S. release. The album hasn't left our top 5 since its U.S. debut."

The album was recently featured in the chain's Virgin Recommends campaign. Employees throughout the chain select (by ballot) their favorite current emerging act releases to be promoted in-store and with a free-with-purchase CD sampler.

Radio has since picked up on the group, too. "We thought that the alternative rock format, with interest from KROQ in L.A., would be the first port of call," Cooper says of the label's radio push. "Lately, we've been getting radio stations that lean urban."

The future of the Gorillaz project looks bright, with the possibility of live shows and animated specials on the horizon. "We had so much in front of us in terms of promotion—normally you're looking at a project where you're doing a lot of your work up-front, in terms of radio and trying to make it fit as many formats as possible," Cooper says. The group is managed by Niamh Byrne and Chris Morrison at London-based CMO. Its material is published by various ASCAP and BMI-affiliated companies.

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'Worship' Inspires Smith's Latest Reunion Set

BY DEBORAH EVANS PRICE

NASHVILLE—For contemporary Christian veteran Michael W. Smith, recording *Worship* (Reunion, Sept. 11) was as natural as attending church on a Sunday morning.

Though he has scored hits on mainstream pop radio like "Place in this World," Smith's heart is in praise and worship music, the fastest growing genre within the contemporary Christian market. (It's also a genre that often involves labels recording worship leaders and congregations at live events.)

Smith, who cut *Worship* at Carpenter's Home Church in Lakeland, Fla., June 1, is heralded as one of the praise and worship community's most gifted worship leaders, a role he fills at his home church in Franklin, Tenn., and at such industry gatherings as the Gospel Music Assn.'s annual convention.

"I've been leading worship for 20 years," Smith says. "Two things really inspired me to do this record. One was things happening at our church—things that were extremely powerful and levels of worship that I've never been to in my life.

"The other thing," Smith continues, "was my involvement in the Call [youth rally] in [Washington] D.C. last year. There were a million kids on the Mall, just in common worship, in prayer, fasting and weeping. That thing was really life-changing for me."

On *Worship*, Smith enlisted friends Amy Grant, Cindy Morgan, Out of Eden, Greg Long, Ginny Owens, Chris Rice, and others, including attendees at the two-hour service in June. "We didn't rehearse any of the crowd," says Smith, who is managed by Michelle

SMITH

Fink at Nashville's GET Management and booked by John Huie at the Creative Artists Agency in Nashville. "We set up microphones all around the auditorium. I wanted to capture people singing, and that's what we did."

Though Smith has written most of his previous albums, he only penned two tunes for *Worship*. (Those songs are published by Word Publishing, ASCAP.) He covers material by Paul Baloche and Lenny LeBlanc, among others: "I picked out the 12 songs that to me stood on my heart the most."

Smith's last album, 2000's *Freedom*, was an instrumental project. He admits that he paused before issuing another specialized album so soon. But in the end, he decided to follow his heart. "I probably would have thought more about that in the early days, but at this point, I really don't care."

And he's being rewarded for his attitude. Reunion launched a presale campaign at specialty retail, and sales have been brisk. "We think it will be our biggest-selling pre-sale ever," says Bob Rush, senior music buyer for the Family Christian Stores chain. "It's already close to eclipsing our best one ever, which was dc Talk. [We've sold] 7,000 and hope to presell 15,000-20,000."

Consumers who pre-purchase *Worship* will get another Smith CD as a premium. The pre-sale campaign started in mid-July.

Smith also headlines the Songs4Worship tour this fall, a multi-artist praise and worship event spawned from the best-selling Songs4Worship continuity series, a partnership between Integrity Music and Time Life Music. Launching Oct. 11, the 10-date outing will also feature Darlene Zschech, Don Moen, Nicole C. Mullen, Caedmon's Call, and Watermark.

Reunion senior VP/GM Dean Diehl considers this the best recording of Smith's career. "He's taken everything that is Michael W. Smith and put that together with time-tested songs—all I'm trying to do is keep up."

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JANET JACKSON, 112	Madison Square Garden, New York City Aug. 20-23	$3,175,672 $125/$42.50	38,743 42,492 three shows	Clear Channel Entertainment
JANET JACKSON, 112	United Center, Chicago July 26-28	$2,513,063 $125/$37.50	31,795 42,219 three shows	Clear Channel Entertainment
SADE, INDIA.ARIE	Hollywood Bowl, Hollywood July 22-23	$1,977,007 $129.75/$43.75	32,138 35,086 two shows	Clear Channel Entertainment
JANET JACKSON, 112	FleetCenter, Boston Aug. 25-26	$1,884,177 $87.50/$37.50	25,619 27,608 two shows	Clear Channel Entertainment
SADE, INDIA.ARIE	MGM Grand Garden, Las Vegas July 27	$897,361 $110.25/$45.25	12,225 12,846	Clear Channel Entertainment
JANET JACKSON, 112	Air Canada Centre, Toronto Aug. 2	$866,939 ($1,333,023 Canadian) $98.01/$78.01	14,112 15,967	Clear Channel Entertainment
AEROSMITH, FUEL	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas Aug. 30	$838,833 $85/$45	14,413 16,550	Clear Channel Entertainment
SADE, INDIA.ARIE	American Airlines Center, Dallas July 30	$743,730 $75.25/$35.25	11,840 13,446	Clear Channel Entertainment
SADE, INDIA.ARIE	Baltimore Arena, Baltimore Aug. 21	$678,192 $75.25/$35.25	10,349 11,390	Clear Channel Entertainment
DAVE MATTHEWS BAND, IGUANAS	Delta Center, Salt Lake City Aug. 28	$658,487 $46.50	14,161 sellout	United Concerts

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Familiar Face Lends Hand To Merge's Superchunk

BY MOIRA McCORMICK

As Superchunk eyes the Sept. 18 release of its eighth studio set, *Here's to Shutting Up*, the venerable rock outfit says that the key to longevity is staying independent.

"It's being in control," says group co-founder Mac McCaughan, who serves as its lead vocalist and guitarist. "Making your own decisions about how much you can take—in terms of how fast you can get a new record out, doing press, doing promotions, touring."

Superchunk is in a more felicitous position than many indie bands when it comes to determining its own fate, as the band operates its own successful independent label, Merge Records. It has an active roster that includes critical favorite Magnetic Fields. Merge was started by McCaughan and Superchunk bassist Laura Ballance in the band's hometown of Chapel Hill, N.C.; label headquarters were recently relocated to nearby Durham.

"A few years ago, we finally got to the point where the label would not lose any momentum even when we were on tour," McCaughan notes. "There are five other people who work at Merge besides us."

Chicago-based independent Touch & Go manufactures and distributes Merge's bigger titles to one-stops and retail music chains; Matador Records, with whom Superchunk issued three albums in the early '90s, releases Superchunk's albums in Europe.

SUPERCHUNK

For *Here's to Shutting Up*, McCaughan, Ballance, guitarist-vocalist Jim Willbur, and drummer-vocalist Jon Wurster turned to producer Brian Paulson, who'd helmed Superchunk's 1994 release, *Foolish*. It's the first time the band has used the same producer twice. While "working with someone different each time is interesting to us, and adds elements of the unknown," according to McCaughan, deciding to go with a familiar face (Paulson is also Wilbur's housemate) had its advantages, too. "We're comfortable with Brian; we know his records sound good."

The result is the glimmering guitar-pop that is Superchunk's trademark, with intriguing new elements—such as the pedal steel guitar wielded by guest artist John Neff of Japancakes on album track "Phone Sex." The band's songs are published by All the Songs Sound the Same Music, BMI.

"It's a more mature Superchunk, more thought-provoking than in-your-face," says Larry Mansdorf, buyer for the 22-unit Newbury Comics chain, which Mansdorf says has a "long and rich history" with Superchunk. "It maintains the key elements that people dig: tight, smart, catchy songs. But it expands on what they've done in the past; the sonic expansion suits them well."

First single is "Late Century Dream," released to radio as a CD5 with three non-album cuts. Says Martin Hall, Merge's head of promotion, "We sent it to 75-80 commercial stations—we mostly service their specialty shows."

Hall notes, "Superchunk had [previously] tried the route of 'let's see if we could really do a push to commercial radio,' and it was a waste of money. It's hard to crack into [commercial radio] if you don't have the resources."

Superchunk, which is self-managed, is booked by Florence, Mass.-based Bob Lawton at Legends of the 21st Century.

Sound Tracks™

by Carla Hay

BEST OF SESSIONS: When people describe the live-performance TV series *Sessions at West 54th*, words like "quality" and "eclectic" are among the more common adjectives used. The spirit of the program is captured admirably on the Columbia/Legacy compilation *The Best of Sessions at West 54th*.

On the air since 1997, *Sessions at West 54th* is from American Public Television, which distributes the program to various PBS stations and other public TV outlets nationwide. Repeat episodes can also be seen on the entertainment channel Trio, which is available primarily on digital cable and satellite TV.

The series is named for the TV studio on West 54th Street in New York City where the series is taped. According to American Public Television, *Sessions at West 54th* is currently on hiatus but there are plans to tape new episodes later this year.

The 13 previously unreleased songs on *The Best of Sessions at West 54th* represent the diversity of the talent that has appeared on the TV show.

Featured on the album are tracks from **Sheryl Crow** ("Everyday is a Winding Road"), **David Byrne** ("I Zimbra"), **John Hiatt** ("Cry Love"), **Ben Folds Five** ("Brick"), **Natalie Merchant** ("Wonder"), **Suzanne Vega** ("Caramel"), **the Mavericks** ("Tonight the Bottle Let Me Down"), **Ani DiFranco** ("32 Flavors"), **Elvis Costello & Burt Bacharach** ("Painted From Memory"), **Shawn Colvin** ("Diamond in the Rough"), **Sinead O'Connor** ("The Last Day of Our Acquaintance"), **Emmylou Harris** ("Wrecking Ball"), and **Lou Reed** ("Set the Twilight Reeling").

"The challenge for us," says Legacy VP/GM **Adam Block**, "is to extend awareness for the album beyond people who are fans of the show."

In an effort to achieve that goal, Columbia/Legacy says it is will market the set using various methods.

At retail, Block says the focus will be on getting the album into listening stations. "Given the name value of the artists on this album, there will be built-in interest already."

Says Tim Ziegler, director of merchandising for the Seattle-based retail chain Hear Music, which counts triple-A music as one of its specialties, "Most of the artists on the album are core triple-A artists. What will appeal to people who buy this album is that they'll be getting live versions of the songs that are more intimate than what you hear on most live albums."

Ziegler continues, "A lot of our sales are driven by the in-store experience. Most of our customers don't care what's a hit on the charts or if they've heard a song on [mainstream commercial] radio. They're looking for music with quality and sensibility, and *Sessions at West 54th* has proven to be a show that consistently has that."

Two separate companion DVD-Videos — *The Best of Sessions at West 54th Street Vol. 1* and *The Best of Sessions at West 54th Street Vol. 2*—were released in 1997 and 2000, respectively.

Block says that the press will also be a cornerstone in Legacy's marketing efforts for the *Sessions* album. "It may be fairly natural for this album to be embraced by the press because of the caliber of artists involved. We're aiming for album reviews at the expected media outlets."

In addition, the album will be serviced to triple-A and college radio. The Internet will be utilized via promotion on the Legacy Web site (legacyrecordings.com) and e-mail to targeted groups.

It wasn't an easy task to choose which tracks ended up on the album, says Columbia Records Group senior VP of A&R **Tim Devine**, who served as the album's co-executive producer with **Monica Hardiman**.

Devine notes, "We tried to create an album that shows how special the TV program is. First, we created a wish list of the best performances from the series. Then we contacted the performers, who were generally supportive and cooperative. Then we had to decide on one song from the sets they performed on the show. We went with the most distinctive and exciting performance, not necessarily the artist's biggest hit."

That philosophy is at the heart of the TV series, Devine asserts. "*Sessions at West 54th* is an oasis from music that's overexposed and overcommercialized. The program is one of the last bastions for showcasing music apart from the star-hype syndrome that currently exists for a lot of live-TV performances. The artists on this show will always be selected based on the quality of their music, not on record sales."

Pete Yorn Keeps Columbia Smiling With Debut Set 'Musicforthemorningafter'

BY WES ORSHOSKI

NEW YORK—Alt-rock newcomer Pete Yorn recalls being struck by a most unsettling thought while listening to the final mix of his debut album, *Musicforthemorningafter* (Columbia), for the first time.

"I'm sitting with [bassist and friend] Walt Vincent listening to all the tracks, and I was like, 'Dude, this record is all over the place. [The label's] gonna kill us.' " He explains, "We always hoped that people would get it, but we were also kinda like, 'Maybe we're the only people who like this kind of music.' "

That, of course, couldn't be further from the truth. Since its March 27 release, *Musicforthemorningafter* has become one of the most talked-about and acclaimed albums of the year. It is currently No. 156 on The Billboard 200.

Propelled by glowing reviews of Columbia's early advances and, more recently, by triple-A and modern rock programmers and MTV2's support of first single "Life on a Chain," the album has gone on to sell 133,119 copies thus far in the U.S., according to SoundScan. Its momentum seems to be building: VH1 recently added the "Life on a Chain" clip, and second single "For Nancy ('Cos It Already Is)" is nearing the top of the triple-A chart. (It was also serviced to hot AC, adult alternative, and modern rock last month.)

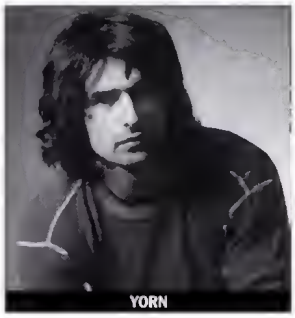
Yorn was certain that his debut—a wonderful collection of midtempos and ballads boasting both an indie rock spirit and irresistible pop twists—was accessible enough to charm a mainstream audience. But the 26-year-old singer—the brother of artist manager Rick Yorn—says he was also fully aware of the hurdles that the album and Columbia faced as the label launched his career.

"You never know if your record is going to be one of those great records that gets lost in the shuffle," Yorn says. 'There's so many things that go into getting a record out there. Even if it's great, sometimes it doesn't get the attention it deserves from the label. I knew if anyone could get it out there, Columbia could.

"And, ya know, I always believed in the record and imagined that [this level of success] would be possible," Yorn continues. "But I don't know if I had that kind of faith in people. I do right now."

'MORNINGAFTER' COMES FIVE YEARS LATER

Yorn's breakthrough was about five years in the making. After graduating from Syracuse University with a speech communications degree in the spring of 1996, he moved to Los Angeles with some friends/bandmates. They were certain it would only take a matter of a few gigs before the labels came a-knockin'. As those expectations went unmet, Yorn began to further hone his craft with steady gigs at L.A. singer/songwriter haven Largo, thanks to Adam Cohen—son of



YORN

singer Leonard Cohen and a college pal of Yorn's—who passed some of his early demo tapes to the club's management.

At the urging of Rick Yorn—who now manages his younger brother with Dan Field at Artists Management Group in L.A.—Columbia GM Will Botwin visited the singer a few years ago at his L.A. home. Yorn played him a few songs in his basement, and Botwin agreed to sign the Montville, N.J., native almost immediately after he finished.

"It was just a gut feeling," Botwin says. "The guy is just good. It's that simple. I had no idea about where the record was gonna go in terms of his potential commercially. But I knew right away [that I should sign him]. It was a matter of, 'We'll figure it out later. Let's just agree that we're going to do something now.' "

During the writing and recording of the Ken Andrews-produced *Musicforthemorningafter*, Yorn's songs (published by Boyletown Music, ASCAP) continued to evolve, improving with each alteration, Botwin says. "[The album] continued to grow and grow and grow. We heard some demos that were good. We heard some rough tracks, and they were really good. He just kept upsizing our excitement. Every step of the way, he's exceeded our expectations. Our smiles just keep getting wider and wider."

The week after his album—on which he plays guitars, drums, bass, and tambourine—debuted, Yorn joined Semisonic for a tour of the U.S. "At first, no one really knew who we were," he says. "There was, like, that one kid in the crowd, who's like, 'I love the record' and knows every song. But then it just started building." Yorn says that by the time the trek reached L.A., its final stop, the crowds were singing his lyrics back to him.

After another opening stint with Blues Traveler, Yorn headlined a recently wrapped, MTV2-sponsored jaunt with DreamWorks act Ours. He is scheduled to play *Late Night With David Letterman* Sept. 24.

Botwin says the plan at the moment is to keep Yorn (booked by Don Muller and Jon Pleeter at L.A.-based Artist Direct) on the road and release a third and perhaps fourth single later this year.

Musicforthemorningafter has also benefited from its inclusion in the Virgin Megastores' Virgin Recommends program, a promotion highlighting the chain's employees' favorite current albums by developing artists (*Billboard*, June 2). Through July, the album was given prime endcap positioning, while its cover was featured (alongside new albums from Nick Cave, Nikka Costa, Whiskeytown, Basement Jaxx, and others) on signage in each of the chain's 21 North American stores.

As part of the promotion, each customer who purchased one of the recommended titles received a free enhanced CD containing a track by each recommended artist. "For Nancy" was the Yorn track on the sampler. (Virgin manufactured 60,000 copies of the disc.)

> ***'I always believed in the record and imagined that [this level of success] would be possible. But I don't know if I had that kind of faith in people. I do right now.'***
>
> **—PETE YORN**

During the life of the particular Virgin Recommends promotion that included Yorn, the L.A.-based chain claimed 8.5% of market share on the title, senior music product manager Dave Carlin says.

Simplicity and catchy lyrics are part of *Musicforthemorningafter's* attraction, Carlin says. "He's just got that folk-tinged pop-rock sound that really rings true. He's a fresh voice."

Yorn says he's completed the writing stage of his next album and has already recorded about six songs for the set, which Botwin says probably won't see daylight for at least a year.

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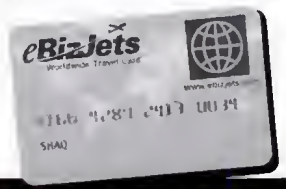

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The Classical Score™

by Steve Smith

CRI CHANGES: Throughout the many changes in the classical music industry and fluctuations of the retail market of late, at least one tiny corner of the industry might have been expected to remain more or less unaffected: the handful of non-profit labels that exist to document contemporary music, funded by grants from public sources and private benefactors. In the U.S., the two best-known of these labels are Composers Recordings Inc. (CRI) and New World. But at the end of August, CRI announced the implementation of sweeping changes intended to save the label from a financial situation that was growing increasingly precarious.

Founded in 1954 by composers **Otto Luening** and **Douglas Moore** and arts administrator **Oliver Daniel**, CRI was established expressly to document the work of contemporary American composers, and innumerable composers had their first recordings issued on the label. During the mid-'90s, CRI enjoyed ever-increasing visibility in the media, launching such highly touted series as "Gay American Composers," "Emergency Music" (focusing on non-academic, downtown New York City composers), and "American Masters"—a well-designed reissue series drawn from the label's back catalog, arguably the single-richest source of recorded American music.

While such initiatives—implemented by former executive director **Joseph Dalton**, who left the company last year—reinvigorated the label's moribund image and release schedule, for the most part they did not translate into massive sales. In recent years, CRI has been burdened with the typical costs that any record company faces in doing business, including the storage of a substantial overstock of product, made worse by growing returns from retail.

Other problems complicated the situation. In addition to maintaining redundant storage facilities, CRI faced the costs of shifting inventory from Koch International to Qualiton last year and bore the burden of the sales freeze Tower imposed upon Qualiton and other independent distributors earlier this year. With debts mounting, the label was forced to reduce its staff to a bare minimum. In addition, at the end of August, CRI vacated the spacious lower Manhattan suite that had been its home for the last 10 years, taking a smaller office in the same building.

"This probably wouldn't have hit us as suddenly as it did if it weren't for the retail market," executive director **John Schultz** says. "We probably would have continued squeaking by, but when the Tower freeze went into effect, it was like a car slamming into a brick wall."

SCHULTZ

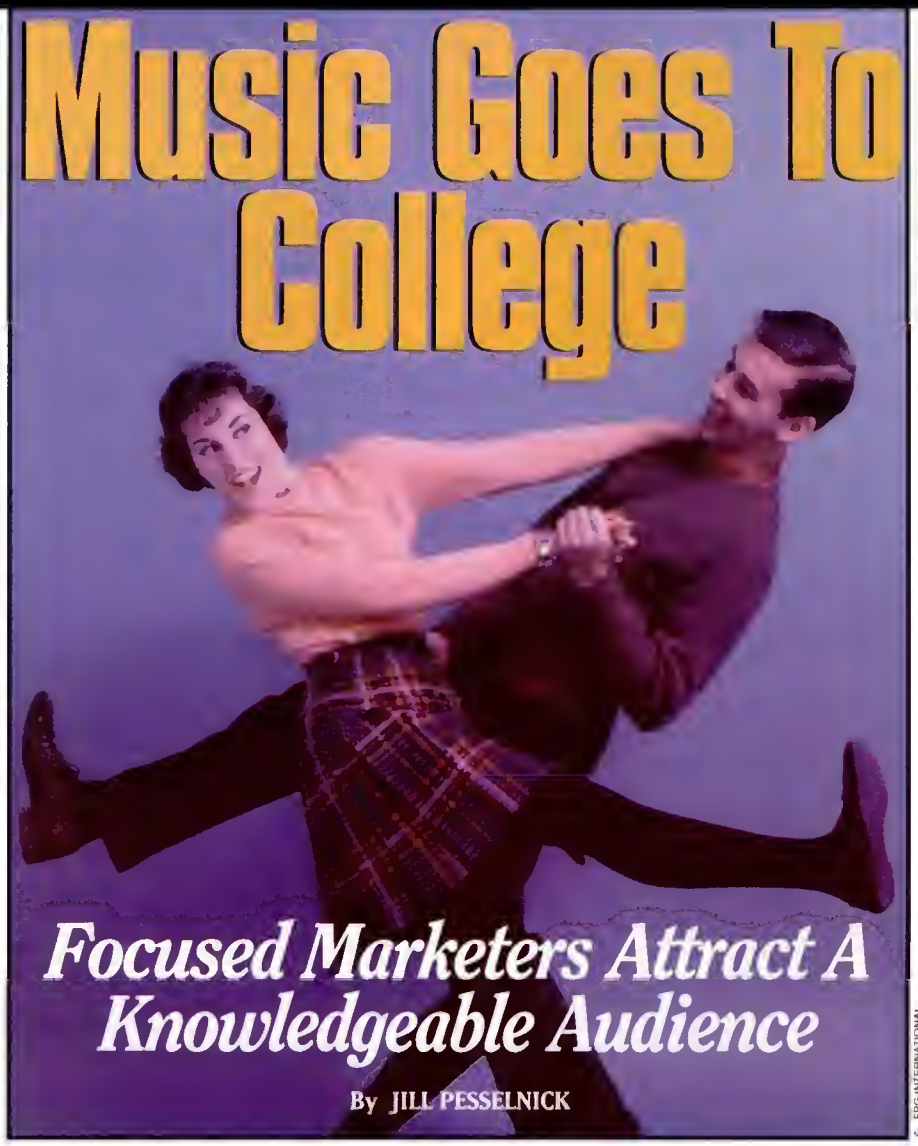
Ironically, Schultz says that while retail sales plummeted, the label's fund raising and direct sales were on the rise. He recently consolidated all of the label's existing stock into a single fulfillment center in Plano, Texas, from which all orders—from both distributors and individual customers—can be fulfilled in 24 hours. With the resulting reduction in overhead, Schultz asserts, the label will be able to repay its debts while maintaining its current production schedule. "We realized, after weighing the scenario, that with these changes, we could actually survive without retail."

The release schedule calls for seven new releases before the end of 2001, including individual discs by composers **Dan Welcher, Richard Toensing, Eleanor Cory,** and **Andrew Waggoner**, as well as three releases in the Blueshift jazz series introduced this year. CRI plans to issue 30 new discs in 2002, making use of freelancers for design and possibly for marketing and promotion as well. CRI also launches a retooled, more user-friendly Web site (composersrecordings.com) Oct. 1.

Significantly, CRI will continue maintaining its policy of keeping all recordings available continuously—if not necessarily literally—in print. "If I'm out of a CD that only sold 10 copies last year," Schultz says, "then to go and re-press 1,000 copies doesn't make sense." Instead, CRI will invest in CD-R duplication equipment, creating copies on demand to fulfill orders taken via the Web site.

"That disc will be deactivated at retail, because today most stores aren't going to order it anyway," Schultz says. "But a consumer will. We already have the booklets on hand, so the only thing missing will be the artwork on the CD itself. That way, we can always fulfill our mandate of keeping everything in print—but what you're doing is turning it into a specialty item, handling it the same way you would a prized antiquity."

Music Goes To College



Focused Marketers Attract A Knowledgeable Audience

By JILL PESSELNICK

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College students have always stood at the forefront of social change. In the turbulent 1960s, civil-rights, women's-liberation and anti-Vietnam banners soared high at campuses across the country. Recent hot-button issues such as affirmative action have embroiled students and led to protests, sit-ins and petitions.

Alongside their role in often emotional political debates, college students have also served as cultural trendmakers. Napster's popularity and notoriety, for example, sprung from dorm rooms with high-speed Internet connections, forever changing the way we seek out music.

With this in mind, record labels recognize that college students are often key in building a buzz for their new and developing acts. College-oriented promotions factor into the majority of label marketing campaigns and typically include a combination of radio, retail, Internet, touring and lifestyle programs.

GRASSROOTS PROMOTION

For the independent label Beggars Banquet U.S., which specializes in British acts such as Badly Drawn Boy, college promotions are "part and parcel" of overall marketing strategies, says CEO Lesley Bleakley. In addition to releasing albums to college radio, the label hires outside companies such as the San Diego, Calif.-based Holiday Matinee to put up posters and hand out flyers in college markets. The company also targets regional video shows and retailers located near campuses. All of these programs, Bleakley says, serve to build up interest in an artist and can potentially lead to a more commercial fan base.

Beggars act Tindersticks has been highly involved in college marketing in the U.S. Though the rock group, which formed in the early 1990s in the U.K., has garnered a well-established popularity at home, it hasn't immediately translated across the Atlantic. The band's keyboard player, David Boulter, says that college radio here is "the only way a band like us can get any real coverage. It is the only alternative radio available in this country."

College radio is also a key component in marketing for the label Nettwerk America, a 50/50 venture with EMI whose roster includes Coldplay. The label's head of marketing, Marie Scheibert, says, "College radio is definitely a cutting-edge, tastemaker thing. A lot of these stations are creating a buzz for a national audience."

Tindersticks

Certain college markets are known for their willingness to play particular musical genres. For instance, Scheibert says that a roots-rock record will invariably be successful in North Carolina's Chapel Hill area. Maintaining visibility for an artist is crucial, she adds, because the 18-to-24-year-old demographic includes very active music consumers. "[College-age crowds] are out a lot, and they see a lot of shows," she says. "In the case of our [new pop/rock act] Sense Field, right now, we have them out on a tour starting this month. Even though these dates aren't on campuses, we'll be sure to get the word out on campuses."

Though Nettwerk is working closely with the L.A.-based company Filter Marketing on the Sense Field campaign, the band has also been recruiting its own street team, says the group's guitarist Chris Evenson. "We've solicited fans through our Web site. Most of them are college-age," he says. "Kids are smart. They can tell if someone is paid to tell them about a band."

In keeping with this philosophy, the indie Matador Records (Belle & Sebastian, Mogwai) has an internship program for college students interested in informing their peers about the label's projects. The company does not particularly target college students, though, when formulating marketing strategies, says Christina Zafiris, Matador's director of marketing and new media. "We target people who appreciate music," she says. "The colleges are hit as a natural extension."

Matador's Internet program is likely to interest students because solid Web connections on campuses allow them to enjoy enhanced media. Zafiris says, "Some of our bands have really long songs, and MP3s can take a long time to download without these large bandwidths."

College shows are the best way to target the "under 21" crowd, she adds. "Getting college shows is harder for a new act. There's only a finite number of shows to have," she says. "But artists like to play college shows, and normally they pay well."

Pavement co-founder Scott Kannberg, who recently started Amazing Grease Records and whose latest musical project on Matador is called Preston School of Industry, recalls that Pavement played a show at Princeton and was paid $5,000. But playing shows [at schools] "in the middle of nowhere" is especially important, he says, because that's "the only thing these colleges have."

Sense Field

TEAMWORK

Kannberg considers word of mouth the most important way of generating support. The concept factors into all of these independent-label college strategies and figures strongly in major-label marketing as well. Virgin Records utilizes a 30-member college-student marketing team in top nationwide college markets. LeeAnn Wong, a former Virgin college rep herself, is now the label's college-marketing manager. She recalls that while she was a rep at UCLA, she was "always talking to [UCLA's newspaper] *The Daily Bruin* about getting reviews and trying to set up interviews with artists."

In addition to press relations, reps also set up college radio interviews, target local retail and lifestyle stores with artist paraphernalia or samplers and coordinate campus appearances.

Atlantic Records has two rep systems, one for alternative and one for urban music. Paula Abdalas, who coordinates the alternative, 35-to-40-member system as associate director of college marketing, says that reps "know where their fellow students shop, eat and listen to music. We look to them for ideas on how to promote artists in their community. Some gather E-mail addresses and send out newsletters once a month."

The 42 urban college reps are involved in similar programs, says Atlantic's manager of urban college marketing, Chris Washington. "We've done a lot with athletic departments, giving away CDs at halftime," he adds. "Sometimes, we'll send a CD single to the band directors, and it may get into their routine at the football game. It's all about branding a label and a label's artists into the minds of these kids."

MAJORING IN MARKETING

Many labels specifically work with outside firms, such as the N.Y.-based Zilo Networks, to increase student recognition for their acts. Zilo's president/co-founder and creative director, Campbell McClaren, explains that his company's three-tiered approach "on television, online and on campus" benefits labels by reaching more than 4 million students and approximately 200 campuses.

Zilo TV is a college television network featuring entertainment, music and comedy shows, while Zilo.com features streaming media and content and promotes upcoming Zilo events such as the Venus Women's Tour, the College Music Awards and the Smackdown! College Music Tour.

Participating Venus Tour artists will "get a chance to be in front of three-quarters of a million Web visitors, plus will have all the tour support on campus," McClaren says. "We'll also be putting together a tour documentary, which will end up on our TV network."

The bi-weekly Southern California newspaper *Campus Circle* can additionally create exposure for artists in a number of ways. The company's VP, Sean Bello, says that if a label places an ad, a variety of "value-added promotions" are offered. (The magazine also helps secure label advertising for 17 other college-oriented publications nationwide.)

One offer is the inclusion of a track on *Campus Circle*'s CD sampler. The series' first title was *Music 101*, and the company is currently compiling *Music 104*. The sampler is available for free at campuscircle.net. The company also passes out gift bags—including CD promos, stickers or other branding materials—on campuses and at events such as movie screenings.

"We're known as the developing-artist publication," Bello says. "A lot of these bands aren't getting major airplay. Record people need to have alternative plans of action to get their artist known out there." ■

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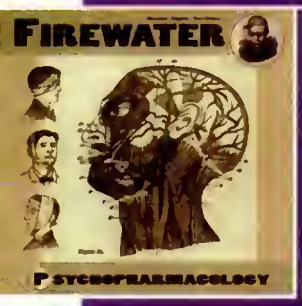

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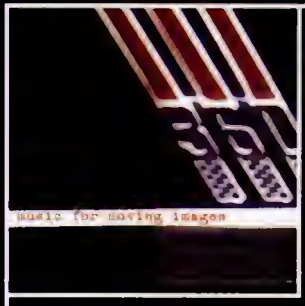

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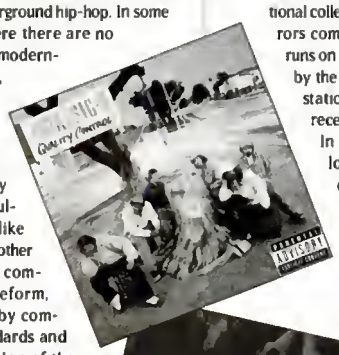
COLLEGE RADIO EDUCATES THE AUDIENCE

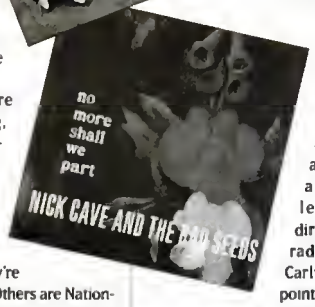
The Market Thrives On Independence And Variety

By Bram Teitelman

With its broad scope of programming and musical genres, college radio continues to thrive on variety. Ranging from the smallest carrier-current signal broadcast to the school cafeteria to stations in major markets whose programming influences commercial radio, college radio embraces the underground while preparing both artists and station staff for careers outside of it.

There are approximately 650 college and non-commercial stations that actively report their playlists to labels and college radio trade magazine *CMJ* during the school year, with that number declining to about 300 during the summer. Of those stations, many fill their niche by playing true alternative music—artists on smaller labels that won't receive commercial airplay and subgenres of music such as metal, electronica, jazz and underground hip-hop. In some markets where there are no commercial modern-rock stations, college radio fills the gap, playing music chosen by music scheduling systems like Selector. Still other stations are completely freeform, bound only by community standards and the imagination of the jock.





Many stations feature block programming, which increases the variety of music, allows listeners to tune in at a specific time to hear their preferred genre, and allows disc jockeys to play the music they're most passionate about. Others are National Public Radio member stations. And some, such as WXPN Philadelphia and WDET Detroit, are professionally staffed with full-time employees.

AT YOUR SERVICE

Like commercial radio, college radio is serviced by a number of labels. However, due to the number of stations, many of the labels use independent promoters that specialize in college promotion, such as the Syndicate, McGathy, AAM, Planetary, Vision Trust, Team Clermont, Howard Rosen and Fanatic. Many of the major labels say they focus on a core of about 100 of the larger and more influential stations, leaving the independent promoters to contact the rest. Some stations specialize in specific genres, such as the predominantly Triple-A-themed WDET, WRTI Philadelphia's blend of classical and jazz, and the hard rock–oriented WSOU South Orange, and are targeted accordingly. But, the independent mentality of college radio doesn't guarantee that a band will automatically be added to a station. "If it's good, we'll play it, if it's not, we don't," WUSM Hattiesburg, Miss., music director Clinton Kirby says, summing up a common mindset of college programmers.

Signals like WICB Ithaca and KLSU Baton Rouge are the only dedicated outlets in town that play modern rock, so their playlists skew more mainstream. WICB co-music director Chris Ward says that he and co-MD Andrew Stienthal try to tend to both the commercial and specialty sides, leaning about 65% modern to 35% traditional college music. WICB also mirrors commercial radio in that it runs on Selector, a program used by the majority of commercial stations, with the top artists receiving 20 spins per week. In addition to *CMJ*, WICB looks to Billboard and other radio trades to keep up on commercial trends.

BUILDING BANDS

One undeniable truth is that college airplay can help build bands and influence sales. "A lot of airplay that new and breaking artists get begins at the college level," Reprise director of college radio promotions Carlyn Kessler says, pointing out that sales of Nick Cave and the Bad Seeds' latest album, *No More Shall We Part*, were tied directly to college airplay and the format's power to inform fans.

Interscope national director of college promotion Lenny LaSalandra singles out Jurassic 5, a hip-hop collective that, with a No. 1 record at college radio and minimal commercial support, sold nearly 350,000 copies of its debut album, *Quality Control*. TVT national director of college and loud rock Tom Mullen says that he could see from SoundScan numbers how college radio influenced sales of the band Nothingface, finding sales jumps in markets where the band got only college airplay. WSOU, which has been popular enough to

Continued on page 34

The Campus Tour

Live Shows Can Make And Break Artists With College Fans

By RAY WADDELL

Musically enlightened and adventurous to a fault, college students remain a prime target for touring artists, with a built-in fanbase that not only gravitates to established acts but helps break new ones.

Acts that have used college markets as a key developmental cog include Harry Chapin, America, Jackson Browne, R.E.M., Hootie and the Blowfish, Phish, Counting Crows and Dave Matthews Band. Today's equivalents as campus favorites are Sum 41, Fuel, Vertical Horizon, Pat McGee Band, Sister Hazel, Ekoostic Hookah, Agents of Good Roots, Fighting Gravity, Lifehouse, Uncle Kracker and Weezer.

"The college market has always been a vital circuit for as long as I've been working in this business," says Kevin Daly, agent at Monterey Peninsula Artists. "This market plays a very important role for artists who want to tour outside of the major markets."

The college touring scene remains very strong. "For a lot of artists, playing colleges and universities is very important, because these are the people who buy their records," notes Harris Goldberg, president of Concert Ideas in Woodstock, N.Y., one of the country's leading talent buyers for the college market. "For Britney Spears, it's not so important; for 3 Doors Down, it's very important."

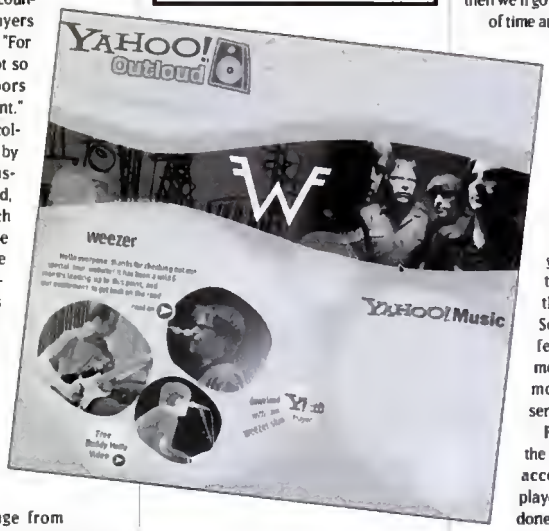
In most instances, colleges are represented by a student-run campus-entertainment board, which oversees which acts are brought to the school. "Most of the time, the campus-entertainment boards contact us and we go over their budgets, wants, desires and dates to find out who is available in their price range," says Goldberg, a 25-year veteran of booking talent for the college market. Budgets range from $2,500 to over $100,000, depending on the size of the school and the nature of the event.

"It ranges from homecoming and 'spring fling' events to coffeehouse acoustic shows," says Adam Tobey, also with Concert Ideas. "Events and budgets run the gamut in all directions."

Often, established national or even superstar acts will play major college arenas and stadiums, but, in most of those instances, an outside promoter comes in and leases the facility with no involvement from student entertainment boards. "I get calls all the time from [entertainment boards] saying, 'The Chili Peppers just played the University of XYZ; why can't we get them?' They don't understand it was a straight rental deal with an outside promoter," says Tobey.

CAMPUS EXPERIENCE

Unlike a mainstream concert promoter, campus talent producers aren't looking to make a lot of money off concerts. "I would say that, 90% of the time, they're shooting just to break even," says Tobey. "They want to make concerts part of the campus experience, and, if they lose a little money, it goes in with the [entertainment] budget."



Lee Moore, president of East Coast Entertainment, a booking agency specializing in the college market, agrees that it's a diverse market. "To try and stereotype them as buyers is difficult, because there are a variety of buyers looking for a variety of talent," Moore says. "There are a lot of acts out there that play these colleges that are big enough to need representation but still take a lot of work. Our biggest problem is trying not to take on more than we can handle."

Peter Pappalardo, agent for the Pat McGee Band at Artists Group International in New York, says any act can work well on campus, as long as budget and production constraints are met. "Sometimes, we have to worry about production," Pappalardo admits. "These [entertainment] boards change every year, and there's someone new running it, so you worry if the show will go off without a hitch."

Others don't see production snafus as a major pitfall. "Most of the people we work with at colleges have a student-activities board that is well-trained and has done this before," says Monterey agent Daly. "Either that or we go through a middle agent whose job it is to educate them. There are probably 15 to 20 agencies out there who specialize in this."

Pappalardo says two indications as to whether an act is building at the college level are the number of CDs sold at shows and whether the act can come back into the market off-campus and do decent business. The Pat McGee Band currently plays as many as 40 college dates annually and continues to build.

"Pat always sells a lot of CDs at his shows," he says. "We'll play a college gig in a town that's not part of the regular tour, then we'll go back in after a certain amount of time and see how we do with a hard-ticket show at [an off-campus] venue suitable for Pat."

According to Pappalardo, as many as half of campus shows are free, which is not necessarily a bad thing for the act. "In an ideal world, we like events that are free for students. We generally let the schools dictate the prices, because they're all funded differently. Sometimes, they charge a $5 fee to offset expenses, but most are not looking to make money. They're providing a service to students."

Fuel is a band that understands the value of the college market, according to Daly. "Fuel has played a lot of college dates and done them successfully," he says. "Their philosophy is warm bodies are warm bodies, whether it's on a college campus or in a major metropolitan city. Fuel is not precious about doing major-market tours—whether it's 2,000 kids in Boone, N.C., or Philadelphia, it doesn't matter."

Daly says college audiences are "very receptive" to new talent, and when a band like Fuel, now on its second platinum album, comes to town, it is a big deal on campus. "Most of these schools only do four or five shows a year, so when a band like Fuel comes, it's a very special event."

Continued on page 34

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Video Thrills The Radio Star

Student-Run Shows And College-Oriented Networks Are A Piece Of The Promotional Pie

By Deborah Russell

In the sport of music-video promotion, giving a clip "the old college try" can score key points for an artist who's got limited access to the national playing field. The college game is not a sure bet, however, and seasoned players warn that participants must be prepared for the unique challenges that come with the territory. Hundreds of programs—ranging dramatically in quality control and level of influence—are produced by college students for college students on campuses from coast to coast. In addition, young corporate entities, such as Atlanta's closed-circuit College Television Network (CTN) and New York's Burly Bear, have built their own "one-stop shops," which help labels get their underground and left-of-center videos to hundreds of campuses and millions of viewers via multi-market network operations.

College video shows clearly hold a potent attraction for labels. Their demographically specific, often captive and opinionated fans tend to demand a level of eclecticism and variety that is at direct odds with the mass-appeal mindset of such national programmers as MTV and its decidedly funkier—but still mainstream—cousin, MTV2.

PEER PROGRAMMING

"My viewers will cuss me out if I play anything commercial," says Liza Goncalves, executive producer, music director and host at the urban-skewing show *The Avenue*, which originated in 1992 at Philadelphia's Drexel University. Goncalves started as a camera operator on the program during her freshman year. Now, the Drexel grad owns the show and produces it under the auspices of her own Evolution Engine enterprise. *The Avenue* reaches about 800,000 households in the metro Philly area, and Goncalves is working to grow her business into a commercial and video-production house.

Programming for one's own peers impacts more than just a show's playlist, says J.C. Lynch, executive producer for *Video Spot 1*, which originated at Georgia State University and now reaches students at the campuses of Georgia Tech, Fort Valley State and Morehouse College, among many others. Lynch's team of former fellow Georgia State students also produces such shows as *Club Hot Spot* and *Groove Spot*, covering a wide range of musical genres.

In pitching their programming slate for time slots on cable outlets throughout Atlanta, Lynch's team avoids times when the majority of their viewers would be in the classroom.

The programmers' credible and informed connection to the audience provides the kind of inside access to campus tastemakers that labels can't achieve on their own, Lynch says, noting, "We were students too, and we know how it works."

With the support of parent company Phoenix Media, Lynch hopes to syndicate his "dirty South vibe" throughout several Southeastern states, even as he focuses on upgrading his internal operation to better facilitate live-concert remotes and other off-site programming. He's also outfitting more editing bays with the goal of attracting additional business from the Atlanta production community.

Goncalves and Lynch both report to the music-video programming guide *CVC Report*, and they maintain a level of quality control, staff consistency and cohesive identity. That can be lacking at the college production level, notes independent promoter Aron Golds of L.A.-based firm Telemotion. College students—including viewers and budding programmers—are transient by their very nature, which can make a promoter's job incredibly challenging, he says. Summer months tend to be dark or reserved for reruns—and that's bad news for labels with clips timed for summer release.

"A good show one season may not exist the next season; and even if they are programming during the summer months, it's tough to know exactly who's watching," says Golds.

It's also tough to gauge a program's effectiveness when it comes to album sales, Golds notes. "It's hard to isolate the impact of videoplay, because you're typically getting college radio in the same market and nobody really takes the time to analyze the direct correlation between SoundScan and college videoplay," he says. "But, we're still going for that market saturation, and videoplay is important, absolutely."

RADIO'S STEPBROTHER

Programmers interviewed for this story concur that college radio tends to outshine its video cousin when it comes to currying favor from the promotional powers-that-be. "Radio will always be the sure bet," with regards to free concert tickets and other promotions, says *Video Spot 1's* Lynch. But he won't give up the fight and is working to establish cross-promotional ties at the retail level to better accentuate his value to the labels. And both he and Goncalves regularly produce and promote local concerts and community-oriented events, much like their counterparts in radio.

"Promoting to radio is a well-established system; the machine is already in place, and it's proven that it works," says Tim Foisset, producer of *A/V Squad*, which airs on the college TV network Burly Bear. Foisset's show reaches approximately 500 institutions from L.A. to NYC via campus and metro cable systems in markets that are heavily dominated by a college population. "But for labels to have a 'college video staff' is not really common," Foisset says with a knowing laugh.

Brian Archer, who does special promotions at San Francisco indie Fat Wreck Chords, can't even conceptualize the reality of a "college video-promotion staff." With a servicing list of more than 200 individual shows for a single video, Archer says he relies on such indie promoters as Rive and Sudden Impact for support. (His roster of hardcore bands rarely sees mainstream exposure, and he's even taken to producing various-artist clip reels to sell at retail.) The decision to shoot a video is made on a case-by-case basis, he says, adding that it's best to spend money on a band with a simultaneous tour and a single release at—yep—college radio.

Burly Bear's Foisset, a former college DJ, knows both sides of the audio/video equation and says he understands why labels still tend to emphasize college radio over video.

"Radio DJs can receive a CD in the mail and program the song that same day—that very hour, in fact—while a TV programmer might have to delay airplay for several days or even weeks, depending on the production and airplay schedule of the show," he says.

But the former DJ maintains strong ties to his own radio past, using the *College Music Journal* charts to build his indie-leaning video playlist. "I think there are certain types of music that college students are interested in; they want a more eclectic mix," he says. "Sometimes, I'll program some new jazz or folk, just to keep it interesting."

Foisset's left-of-center strategy has worked well for such independent labels as Emperor Norton, Wind-Up and SpinArt. And such major-label acts as Atlantic's Matthew Good Band and Reprise's Nick Cave have found a valuable ally in Burly Bear.

MULTI-MARKET NETWORKS

"I have substantial bands, but I also have a lot of videos that don't get airplay [on the national level]," says Dana Goldfein, director of video promotion at Reprise. She also relies on Atlanta's College Television Network as a key component in her video plan. CTN reaches more than a million students daily at about 800 institutions nationwide. Content is delivered via a closed-circuit network of CTN monitors installed in more than 1,800 locations in university-controlled student unions, fitness centers and dining halls; the programming is audited by the A.C. Nielsen Co.

The CTN playlist tends toward mainstream hitmakers with stricter standards-and-practices than those enjoyed by its underground guerrilla counterparts. But the playlist is still flexible enough to provide an opening for such indie-leaning acts as Prime 5th. "It's great, because CTN stepped out on this band with virtually nothing to support it," Reprise's Goldfein says, "and the band's manager is totally into it."

Airplay on these multi-market networks gets an otherwise unseen clip in front of thousands of demographically ideal viewers around the country in one fell swoop. The fact that Burly Bear and CTN are legitimate businesses operating out of corporate—as opposed to campus—facilities is another key bonus for label and promotion personnel. Dealing with a consistent staff and a well-oiled machine from year to year simplifies the college-video strategy.

CTN, which recently moved from New York to Atlanta, also boasts other attractions for the labels. The Net recently launched its Music Binge Tour with such sponsors as Best Buy, Visa, Nintendo and more. CTN targets specific campuses for the package tour, selling tickets directly to students and shooting original programming for future airplay. Our Lady Peace and American Hi-Fi are counted among Binge Tour performers who enjoyed a high profile on the network as a result of their stint on the tour.

CTN also has pacted with NBC to provide musical acts for its extreme sports extravaganza *The Gravity Games*. Lit, the Mighty Mighty Bosstones and Smash Mouth are among the acts CTN has inked on behalf of the labels, upping its profile and proving its value.

The move seems to be working. At Reprise, Goldfein notes that she's receiving increasing feedback from label colleagues outside the video department, which is an encouraging trend in the legitimization of college video programmers. "My head of marketing and co-CEO both have these networks on their radar," she says, adding that Burly Bear and CTN are now regularly written into artist marketing plans from the outset.

"When a band hits, everyone wants to take the credit," says Nick Schittone, VP of broadcasting at CTN. And whether a hit can be attributed to the individual efforts of the publicity, marketing, sales, radio or video initiatives, Schittone says he is satisfied to know that college video is garnering greater respect among the label partners who provide much of the content he airs. "We're just happy to be part of the formula," he says.

Spoken like a true team player. ■

College Television Network (CTN) not only airs videos but also organizes events and tours.

"I think there are certain types of music that college students are interested in; they want a more eclectic mix. Sometimes, I'll program some new jazz or folk, just to keep it interesting."

-Tim Foisset, Burly Bear

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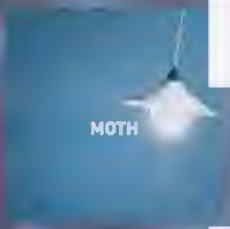

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THE RADIO MARKET THRIVES

Continued from page 30

be voted Station of the Year in a *Rolling Stone* readers' poll, has juiced sales in the New York market for countless bands before commercial radio started spinning them, including Sevendust, System of a Down, Static-X, Godsmack and Slipknot. Atlantic director of college promotion, and former WSOU MD, Anthony Delia points out that metal airplay at college radio can be linked to the genre's resurgence.

In addition to influencing sales, college radio also gives early exposure to bands before they get signed. WUSM was the first station in the country to spin Universal's Afroman, currently climbing the modern-rock chart with "Because I Got High." WICB promoted and did many shows with Nine Days before the hit "Absolutely (Story of a Girl)" broke. WSOU airplay was instrumental in getting bands such as Columbia's Stereomud and Roadrunner's III Niño signed.

Many in college radio combine their passion for the music and promotion for their stations. TVT's Mullen says he tells his stations that they shouldn't stop trying to turn people on to music when their show ends. He comments that, when he was at college radio at WSOE Elon, N.C., he would bring his top 10 list to the local record store and post it, which led to modest sales of the bands he played while promoting his show.

One issue that some labels expressed is that there's no legitimate way of tracking college airplay like BDS does at commercial radio. However, that might soon change. Atlanta-based company Frequency Media, a technology-based marketing information company, is working on a proprietary system that uses digital fingerprinting technology to track college and non-commercial airplay. The company is planning on launching on about 100 college outlets this fall. Frequency's Erik Maier says that the company's goal is to help the music industry realize the potential of college radio. Free from the commercial radio woes of conglomeration and corporate interests, the college format will continue to flourish. "College radio has a street mentality, and it always will," WSOU business manager Jen Kazjer comments. "In addition to being an educational tool, it's got a genuine sense of authenticity and will continue to be a launching pad." ■

In addition to influencing sales, college radio also gives early exposure to bands before they get signed. WUSM was the first station in the country to spin Universal's Afroman, currently climbing the modern-rock chart with "Because I Got High."

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A TALE OF TWO MARKETS:

COLLEGE RETAIL FROM COAST TO COAST

By Matthew S. Robinson

Boston, Mass., and Berkeley, Calif., both have very strong academic centers and strong music centers. From Berklee College of Music to U.C.-Berkeley, the musical tastes and traditions run the gamut at these two studious sites.

BOSTON UNCOMMON

You can't go on a record-buying trip in Greater Boston without dropping by the literal grandaddy of them all, Skippy White, who has been specializing in R&B and soul for more than 40 years. "We've focused on black music since the beginning," White says. "We sell whatever is current, along with the older stuff."

With the main store located exactly halfway between MIT and Harvard, an academic market base is unavoidable. "We're in a college area, so we get a lot of people who are interested in the history of the music," White explains. "That's a big draw for us that keeps our customers young."

Another unique draw and marketing tool is *Rhythm of Rhythm and Blues*, White's weekly radio show. Debuting on MIT's station WMBR in 1999, White's weekly walk down musical memory lane now beams out of UMass Boston's WUMB. "It's on late at night," says White, "but that's when the kids are up, so it's no surprise to have the college kids come in on Monday asking for the songs I played over the weekend."

On the other end of the Boston experience scale is Other Music (Billboard, June 16, 2001), a spin-off of a successful Greenwich Village record shop that has been in Harvard Square for about two years.

"The college population is so diverse here," observes manager David Day. "We are a small shop, so we focus on catering to a specific slice of that group."

With its alternative to the alternative albums and impressive collection of vinyl, Other Music does attract a certain kind of music fan. So how does it go about attracting them?

"The biggest way that we look to reach college students is via college radio," Day says. "We have trade deals with some area stations that play the kind of music we sell. We get ad placement in exchange for sending them albums they might not get from the labels they deal with."

Tower manager David Batt maintains that his Cambridge store is enough to serve at least the immediate intellectual neighborhood. "Boston is heavily populated with college kids, and we're right near Harvard," says Batt, "so at least one-third of our customers are from that demographic."

Though the store participates in the Student Advantage program, which gives students 10% off any purchases, Batt is hard-pressed to think of any student-specific programs his store operates to attract their knowledgeable neighbors. "At least in this area, we try to offer as wide an array of titles as we can in all different genres," he says.

Meanwhile, Newbury Comics has grown from a two-man operation run out of founder Mike Dreese's apartment to a 22-store chain. "It's definitely a significant demographic for us," Dreese observes, "more so than for an average chain."

In an effort to please his studious customers, Dreese participates in a number of student-specific marketing plans. "A lot of colleges have back-to-school parties, and we participate in them, particularly in niche markets like out in the western part of the state," Dreese says, adding that Newbury Comics takes out ads in many campus papers throughout the area.

"I don't know if you have to specially market to college kids," suggests Joe Della Pena, a local piano and voice teacher who works the jazz room at HMV in Harvard Square. "It's like preaching to the choir. They have disposable income, and that's what they buy for entertainment—at least more than people in older demographics."

Still, Della Pena admits, his two-story anchor store does offer 15% discounts to its academic neighbors. "We give them a break so they will come back," he says.

CALIFORNIA CASHIERS

Near the other Berkeley, Paul Bradshaw owns and operates Mod Lang, a store that he proposes to be "an English record shop in America." Mod is "steps away" from the University and therefore draws an impressive college crowd. "It's about 60%," Bradshaw claims.

And how does he build and sustain this significant market share? "We put flyers about and send a weekly E-mail to our list," Bradshaw explains. "The college kids really like to put their names on the list when they buy things."

Other stores, however, are not so student-savvy.

Rasputin Music general manager April Huie notes that her store occasionally participates in Berkeley's Yellow and Blue Program, in which students wearing the school colors receive discounts in certain stores. Otherwise, Rasputin does not do much in the way of special marketing.

"We do what our other four stores do," Huie says. "Our prices are more competitive because we have Tower and Amoeba here, but we don't just market to teenagers."

Amoeba Music touts itself as "the largest independent record store in the country." But, says floor manager Jeffrey Caruso, "We don't do anything special to market to the college crowd."

According to owner Mike Boyder, such special marketing would not be efficient, as only about 10% of his customers are actual students. "There is a school nearby," Boyder admits, "but the community is much more than the students themselves. We just create options in all areas for people." ■

THE CAMPUS TOUR

Continued from page 30

PACKAGE TOURS

Highly targeted, sponsor-driven package tours like MTV's Campus Invasion tour and the Yahoo! Outloud tour (outloud.yahoo.com) have found college markets to be fertile ground. In particular, last year's Yahoo! Outloud tour—featuring Weezer, the Get Up Kids and Ozma—was a major success, selling out at more than 85,000 tickets and grossing more than $1 million from only 20 dates and a $20 gross ticket price.

"The Yahoo! Outloud tour was affordable, and with college kids, that's a key element," says Dave Frey, producer of the tour. "I think the live-entertainment business can survive any type of bad economy, provided the entertainment is affordable."

Rather than playing directly on campus, the Yahoo! Outloud tour found success playing off-campus in markets with several colleges. "Chicago has seven colleges with more than 10,000 students, so we chose to play the Aragon Ballroom and promoted at all seven schools," says Frey.

The college market is attractive to sponsors because college students are open-minded and "have yet to make some of those life decisions such as whether to drink Pepsi or Coke, or smoke Winstons or Marlboros," says Frey. The challenge is that the corporate world moves at a far different pace than the rock 'n' roll world, in terms of decision-making. "In the corporate world, they normally set their budgets at least six months out. Tours are booked about two months out," notes Frey.

This can wreak havoc on the notoriously elusive "hip factor" of a band, particularly with colleges. "For the first tour, we had Smash Mouth booked in advance, and by the time the tour came around, that band's audience had become a lot younger," says Frey. "The last thing a college fan wants is to be into their younger brother's band. The more underground a band is, the more meaningful they are to [college-aged] fans, from a ticket-selling standpoint."

In the case of Weezer, Frey says the choice was dead-on. "We definitely picked the right band in Weezer. Everyone was telling us, 'You've got to go with someone on the radio.' But we found people were freaking out for Weezer," he says. "They hadn't had a record in six years, they had nothing on radio, and the kids were all over it. And they were all college kids. The hip factor is very important with this market, and being on the radio often means the younger brother is into it too, so [the college kids] can't claim it as theirs." ■

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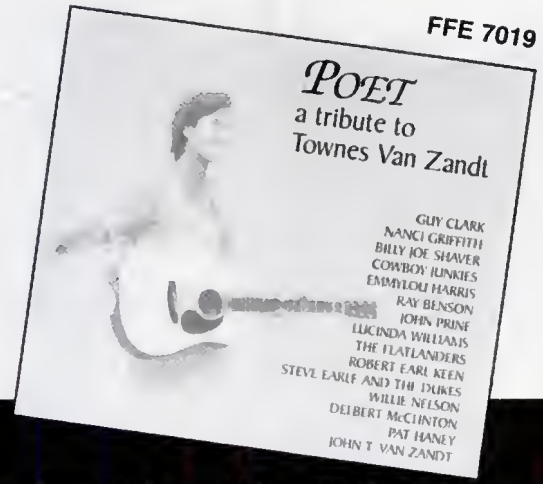

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PRODUCER: Pete Droge
Epic EK 85949
Anyone looking for a host of heavy, Pearl Jam-style rockers on guitarist Stone Gossard's solo debut may be surprised by the stylistic range here. The handful of guitar-heavy cuts like "Unhand Me" and "Bore Me" take a backseat to more interesting fare, from the Neil Young-leaning title track to "Fend It Off" and "Every Family," which beam obtuse personal reflections through classic blues and soul melodies. As a singer, Gossard is still a bit green, yielding lead vocal duties to ex-Green Apple Quick Step frontman Ty Willman on three tunes. But he paints evocative tales musically and lyrically on "Anchors" and "Hell-bent," which have more in common with the Beatles than Gossard's main musical outlet. Elsewhere, "Pigeon" (with its quizzical chorus of "I'm not through sleeping around") and the tropical "Cadillac" inject a little fun into the proceedings. A solid first effort, but of prime interest to Pearl Jam's devoted fanbase.—***JC***

★ STEREOLAB
Sound-Dust
PRODUCERS: Jim O'Rourke and John McEntire
Elektra 2A-62676
Stereolab rebound from 1999's droning *Cobra and Phases Group Play Voltage in the Milky Night* with one of its strongest and most accessible albums in years. That's not to say *Sound-Dust* is dramatically different from previous outings. The band's signature elements—the strange song titles, French lyrics, socialist messages, electro-pop mixed with jazz and lounge—are present once again. But *Sound-Dust* thrives thanks to Stereolab's shift away from dedicated ambient atmospherics and its renewed focus on meatier song structures. Be it the chugging time-shifts on "Spacemoth" or the country-influenced "Captain Easychord," the album is filled with textured and subtle hooks that reward with repeated listens. The band's idiosyncratic sound is too well-established at this point for *Sound-Dust* to be a revelation on the level of *Dots and Loops and Emperor Tomato Ketchup*. However, it does mark a fine return to form that Stereolab fans should applaud.—***BG***

S P O T L I G H T S

ALFRED BRENDEL
Live in Salzburg
PRODUCERS: Gerhard Lang, Josef Ihring, and Othmar Costa
Philips 289-470-023
One of the world's master musicians, Austrian-born, London-residing pianist Alfred Brendel turned 70 earlier this year, and his label of some 30 years, Philips, has issued several discs to mark the milestone. In the "Philips 50" anniversary line, the label issued a disc sampling his digital survey of Beethoven sonatas. Among new releases came another installment in his series of Mozart concertos with Sir Charles Mackerras, as well as a two-disc set of Schubert sonatas. This live disc, drawn from the pianist's '80s programs at the Salzburg Festival, showcases Brendel doing what few do so well—moving from the poetic to the witty to the theatrical and back again. It starts with Haydn's F Minor Variations and C Major Sonata No. 50, along with a pair of deeply felt Schubert sonatas, the D784 in A minor and the unfinished "Reliquie." Liszt's awesome transcription of the "Liebestod" from Wagner's *Tristan und Isolde* closes the proceedings on a heart-stopping note.—***BB***

MARIAH CAREY
Glitter
PRODUCERS: various
Virgin 10797
Glitter shows La Carey bravely striving to merge three incongruous styles. First, there's the '80s-hued material reflective of her imminent film debut (after which the set is titled). Then, there are the ballads that are an essential element of her every album. Finally, she indulges in her fascination with hip-hop culture—a move that should continue to confound fans who pledged allegiance to the diva during her early

pure-pop phase. It's a tricky juggle that Carey handles with earnest energy. The result is a mixed recording that swoops from soaring highs like the quietly heartbreaking "Twister" and the deliciously funky "All My Life" to painful lows like "Last Night a DJ Saved My Life," during which she sounds disconnected from a groove overpowered by a slew of rappers. Ultimately, *Glitter* is a minor misstep in a stellar career that has earned the singer a few free passes.—***LF***

BOB DYLAN
Love and Theft
PRODUCER: Bob Dylan
Columbia 85975
Few '60s icons still inspire the sort of anticipation that is rife for the follow-up to Bob Dylan's latter-day high-water mark, 1997's Grammy-winning *Time Out of Mind*. With *Love and Theft*, Dylan trumps all expectations with a very different kind of masterpiece, one that channels a century's worth of archetypal American song forms into a jubilant travelogue of gutbucket rock, front-porch folk, and tin-pan alley pop. Wearing his years lightly—"feeling like a fighting rooster"—Dylan sings with deep blues feeling and sly, ironic humor; he helmed the album himself, leading his versatile road band with a deft hand. The 78-rpm swing of "Bye Bye," the Delta soul of "High Water (For Charley Patton)," and the roadhouse ramble of "Honest With Me" are reference points, but *Love and Theft* is very much of a piece, a sublime 12-song rumination on fleeting romance and enduring memory, the poetry of place names and the potency of song.—***BB***

★ PAUL RUDERMAN
Wish
PRODUCER: Ed Tuton
Q/Atlantic 92951
New York-based singer/songwriter Paul Ruderman brings a refreshing brightness back to an industry consumed with dark, anti-melodic music. At times rousing and anthemic, Ruderman's material brings to mind Hootie & the Blowfish in their heyday, and his voice—both earthbound and ethereal—is vaguely reminiscent of Dave Matthews'. But Ruderman's most compelling and original quality is his writing style. His songs are instantly catchy—almost deceptively simple—but they reveal deep layers of musical and lyrical complexity with each listen. Highlights of this sparkling debut are the irresistible title track, the touching "Part of My Soul," the rollicking "A Lot Like You," and the gorgeous love poem "Jacquie's Song." Ruderman is an artist who is ready for the success that this album ought to deliver.—***PV***

★ LENNON
5:30 Saturday Morning
PRODUCERS: Jeffrey Pringle, Scotty Smith, Marcus (DJ) Siskind, and Spider
Arista 4669
Anyone who thinks that all female teenagers entering the music business are of the same cookie-cutter pedigree (a blond fashion plate who sings strictly made-for-radio fare) will be jolted from their jaded complacency upon hearing singer/songwriter Lennon's Arista debut, *5:30 Saturday Morning*. At 19, the Tennessee native has taken more musical chances on her debut than some seasoned artists have in their entire careers. She opens the set with the Rob Zombie-styled "Property of Goatfucker" and drops in some sinister organs and trippy voice-overs on first single "Brake of Your Car." Her two torch songs ("Asking You" and the title cut) will surely convert the most die-hard teen-queen fans, thanks to the artist's passionate piano playing and a lyrical honesty that's almost too authentic. For immediate gratification, go directly to "My Beautiful." Let it serve as your introduction to a solo artist who's poised for the top.—***CLT***

★ (THE REAL) TUESDAY WELD
Where Psyche Meets Cupid
PRODUCER: Stephen Coates
Kindercore KC064
Somewhere in the ether of half-sleep, memories and coherent thoughts melt into dreams and fantasies. It is this drowsy netherworld that Londoner Stephen Coates—aka (The Real) Tuesday Weld—evokes with his hypnotic tunes, combining snippets of '30s jazz with '60s lounge music and gentle modern pop. Smoothed under Coates' breathy vocals, this surreal, pensive blend speaks to current tastes without losing its nostalgic flavor. The artist has created several film scores and a number of EPs and singles, but *Psyche* is his first full-length disc. Nearly half of its 15 songs were previously released, including such gems as the swing-fla-

(Continued on next page)

V I T A L R E I S S U E S

BOB MARLEY & THE WAILERS
Trenchtown Days: Birth of a Legend
REISSUE PRODUCER: Jerry Rappaport
ORIGINAL PRODUCER: Clement "Sir Coxsone" Dodd
Epic/Legacy EK 63588

VARIOUS ARTISTS
The Real Jamaica Ska
REISSUE PRODUCER: Jerry Rappaport
ORIGINAL PRODUCERS: Carl Davis, Curtis Mayfield, and Clement "Sir Coxsone" Dodd
Epic/Legacy EK 62098

PETER TOSH
Live & Dangerous: Boston 1976
PRODUCER: Jerry Rappaport
Columbia/Legacy CK 85478

SHABBA RANKS
The Best of Shabba Ranks
COMPILATION PRODUCER: Jerry Rappaport
ORIGINAL PRODUCERS: various
Epic/Legacy EK 61423
Bob Marley & the Wailers' *Trenchtown Days: Birth of a Legend* and *The Real Jamaica Ska* provide a liberal sampling of the rude-boy music that was the first love of Jamaicans during the 1960s. The 20-track *Trenchtown Days* is actually a remastering of two albums (*Birth of a Legend* and *Early Music*) from the '60s, when Marley, Bunny Wailer, Peter Tosh, and Junior Braithwaithe were bandmates in the Wailers, making ska music. *The Real Jamaica Ska* highlights the music of formative

acts like Lord Creator and Winston Samuel. This 1964 set, originally reissued on CD in '94, now includes two Marley/Wailers tracks—"I Am Going Home" and "Simmer Down"—from *Birth of a Legend*. Ska birthed reggae, and Tosh's *Live & Dangerous: Boston 1976* is the power and glory of reggae in full-bloom. The tracks were recorded during Tosh's first U.S. tour—but, until now, were never made commercially available. With Tosh's top-flight band, which includes the super-fine Sly and Robbie, *Live & Dangerous* remains a reggae classic. Dancehall became an influential reggae style in the '80s, and Rexton Gordon—aka DJ Shabba Ranks—took the ragamuffin dancehall sound into America's hip-hop mainstream. In the process, he popularized a Jamaica-centric reggae

style outside of Jamaica. Ranks' *The Best of . . .* is a collection of genuinely groundbreaking tracks.—***PVV***

CONTRIBUTORS: **Bradley Bambarger, Jonathan Cohen, Larry Flick, Brian Garrity, Rashaun Hall, Wayne Hoffman, Tamara Palmer, Michael Paoletta, Christa L. Titus, Philip van Vleck, Paul Verna, Ray Waddell.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♩♫). New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

(Continued from preceding page)

vored "I Love the Rain" and the drum-driven "L'amour et la Morte." New songs include a few instrumentals, plus several tracks where Coates' thoughtful lyrics dominate—notably the upbeat, sample-heavy "Terminally Ambivalent Over You." Contact: 888-385-1231.—***WH***

SOLEX
Low Kick and Hard Bop
PRODUCER: Elisabeth Esselink
Matador OLE 499
Originally signed on the weight of a four-track demo sent to Matador Records, producer Elisabeth Esselink (aka Solex) celebrates her third full-length with the label by perfecting a musical technique she's employed all along: She utilizes samples taken from the hard-to-sell second-hand CDs in her Amsterdam-based shop (C&D), fusing them with her own bootleg recordings and sweetly petulant vocals (which sound eerily American), along with some TV snippets, for a seamless pop aesthetic. What distinguishes her from other cut-and-paste pastiche artists is that it is almost impossible to tell that she is using samples rather than her own original instrumentation. And though she's created a seemingly loungey, lo-fi indie rock record that would be the envy of such bands as Luscious Jackson, she's quick to represent her roots in such songs as "Honey (Amsterdam Is Not L.A.)."—***TP***

R&B/HIP-HOP

▶ FABOLOUS
Ghetto Fabolous
PRODUCERS: various
Desert Storm/Elektra 62679
Fabolous is certainly living up to his name. With stellar guest turns on some of the summer's biggest hits, the Brooklyn, N.Y., native remains true to form on *Ghetto Fabolous*, his debut for Desert Storm/Elektra. "Can't Deny It," the album's lead single, serves more as a declaration than a song. Featuring labelmate Nate Dogg, the infectious single is already in heavy rotation at radio and music video outlets. Although his laid-back flow has been compared to former Bad Boy recording artist Mase, Fabolous holds his own on the autobiographical "One Day"; a dark piano sample serves as a backdrop for Fab's rags-to-raps story. Other stand-out tracks include the Neptunes-produced "Young'n" and the Lisa Lisa & Cult Jam-inspired "Take You Home" featuring Lil' Mo.—***RH***

★ ORIGINAL SOUNDTRACK
Hardball
PRODUCERS: various
So So Def/Sony Music Soundtrax 086025
Jermaine Dupri is poised to hit another home run with his second soundtrack. Based on journalist Daniel Coyle's experiences coaching a Little League Team from Chicago's Cabrini Green housing project, *Hardball* uses baseball to teach life lessons. To that end, the baseball theme resurfaces throughout this set. The Lil' Rascals (Lil Bow Wow, Lil' Wayne, Lil' Zane, and Sammie) get things moving on the title track, with each MC offering a lil' somethin' somethin'. Dupri knocks one out of the park with a remix of Jagged Edge's "Where the Party At." The track employs the same infectious vibe as its predecessor but features an all-star lineup, including Da Brat, R.O.C., Tigah, Lil Bow Wow, and Dupri himself.—***RH***

★ HIS NAME IS ALIVE
Someday My Blues Will Cover the Earth
PRODUCERS: Steve King and His Name Is Alive
4AD/Beggars Group 2101
Someday My Blues Will Cover the Earth may very well be the year's best R&B album that nobody in that community will ever hear. The reason why is rather simple: Since its inception, His Name Is Alive (masterminded by Detroit native Warn Defever) has reveled in creating decidedly left-of-center pop/rock gems. For proof, look no further than 1993's *Mouth by Mouth* and 1996's *Stars on E.S.P.* Here, though, HNIA completely surprises with a sterling collection steeped in classic soul, blues, and jazz. Fronting the intimate rhythms is singer supreme Lovetta Pippen, who's been collaborating with Defever for the past few years. Highlights include "Nothing Special," "Write My Name In the Groove," "Your Cheating Heart," and "Are We Still Married." If artists like Sade, Billie Holiday, and Jill Scott mean anything to you, so will this recording.—***MP***

DANCE/ELECTRONIC

▶ ORBITAL
The Altogether
PRODUCERS: Paul & Phil Hartnoll and Micky Mann
ffrr/London-Sire 40678
On their sixth full-length, British brothers Paul and Phil Hartnoll, aka Orbital, continue to mine the contemporary electronic playing field that they helped build via their 1989 international hit, "Chime." But unlike too many other artists within this musical genre, Orbital has never aligned itself with the rhythmic fashion of the day. The only thing Orbital aligns itself with is energy with a capital 'e.' Even a track like the languid, trip-hop-inflected "Funny Break (One Is Enough)," which features Naomi Bedford (of U.K. outfit Jonah Hex), overflows with the stuff. Of course, those looking for peak-hour bursts of dancefloor energy are advised to go directly to tracks like the spiraling "Last Thing" and the bittersweet "Doctor?" In addition to Bedford, *The Altogether* finds the Hartnolls collaborating with David Gray ("Illuminate") and, via samples, Tool ("Tootled") and Ian Dury & the Blockheads ("Oi!"). FYI, the U.S. version of the album contains a bonus disc that includes remixes, unreleased tracks, and B-sides.—***MP***

COUNTRY

▶ VARIOUS ARTISTS
Earl Scruggs and Friends
PRODUCER: Randy Scruggs
MCA 088170
More a testament to the versatility of the pioneering banjo king than a career retread, *Earl Scruggs and Friends* takes Scruggs on a far-flung journey into the realms of a remarkably diverse group of artists, and he leaves his mark in every instance. Scruggs adds homespun depth to Elton John's spirited (if ragged) "Country Comfort," offers structure to the vocally meandering Sting on the latter's well-written and lovingly performed "Fill Her Up," and contributes discipline and style to a surprisingly sturdy Billy Bob Thornton vocal on the Cash standard "Ring of Fire." A new look at "Foggy Mountain Breakdown," with a who's who of string wizards that includes Vince Gill, Marty Stuart, Albert Lee, Jerry Douglas, and Steve Martin (yes, *that* Steve Martin) dazzles.—***RW***

★ GENE WATSON
From the Heart
PRODUCERS: Ray Pennington and Gene Watson
RMG Records 8202
Gene Watson is perhaps one of country's most under-appreciated vocalists, and on *From the Heart* he serves up a big ol' slice of country pie, conveyed via a gravity-defying tenor and top-notch musicianship. For starters, the soaring Leslie Satcher/Max T. Barnes cut "When You're Not Looking Back" is solid gold, as loving and sweet a country ballad as he's laid down. "Next to Nothing" is all barebones self-pity, "The Man an' Me and You" is a portrait in blue-collar satisfaction, and "This Circus That You Call a Rodeo" is just plain cool. People in New York City probably won't grasp the deeper meaning of "No Trash in My Trailer"—which in this case is a good thing. "Would It Be Cheatin' " is a killer ballad, and Watson's take on "I Never Go Around Mirrors" is perfection.—***RW***

BLUES

★ ODETTA
Lookin' for a Home
PRODUCERS: Mark Carpentieri and Seth Farber
M.C. Records 0044
Odetta has frequently expressed her admiration for Huddie "Leadbelly" Ledbetter and his music, and with the release of *Lookin' for a Home*, she's used her storied vocal talents in the service of some of his best tunes, creating a heartfelt tribute to a great American singer/songwriter. This material, mainly country blues, is often presented via minimalist arrangements. Here, though, it's given a thorough treatment. Ten musicians joined Odetta for this session, including fiddler Gatemouth Brown, harmonica ace Kim Wilson, and Big Easy pianist Henry Butler. Odetta is terrific, bringing a stirring sense of drama to such tunes as "When I Was a Cowboy" and "Rock Island Line." And with Brown's roguish fiddle in support, she puts a dazzling swing in "Easy Rider."—***PVV***

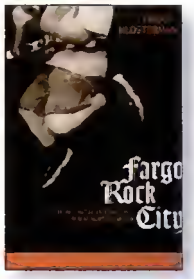
★ TOMMY CASTRO BAND
Guilty of Love
PRODUCER: Jimmy Pugh
33rd Street Records 3305
Guilty of Love is guitarist Tommy Castro's fourth studio album and, with bandmates Randy McDonald, Keith Crossan, and Billy Lee Lewis, he has effectively raised the ante. Castro's blues/rock/R&B fusion has been a favorite in the San Francisco blues scene for several years. The release of this CD and its current spot on the Lloyd's Blues Music Festival will acquaint a wider audience with this band. The timing is ideal, for every facet of this record, from Castro's songwriting and vocals to the performance of the band, is hard-wired. Key tracks include "Ain't Gonna Make That Call" and "If You Ain't Lovin' You Ain't Livin'."—***PVV***

IN PRINT/ON SCREEN

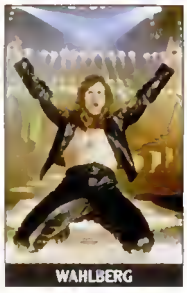
Fargo Rock City
By Chuck Klosterman
Scribner
283 pages; $23

Rock Star
Directed by Stephen Herek
Starring Mark Wahlberg and Jennifer Aniston
Warner Bros./Bel Air Entertainment

Reflecting on hair metal almost 10 years since its near-obliteration in the wake of Nirvana's *Nevermind*, the genre's inadequacies and sad clichés are perhaps more obvious and more pathetic than ever: Ludicrous posturing and laughable songs. Pointless, never-ending drum solos, matched only by pointless, never-ending bass solos. The list is long.



But, while memories of the ridiculous side of hair metal remain vivid, the fact that such bands as Cinderella and L.A. Guns, Faster Pussycat and Poison really, truly meant something to teens in the mid-to-late '80s has somehow been forgotten. With *Fargo Rock City*, Chuck Klosterman reminds us that these acts (and their hard-rock and thrash-metal brethren) didn't just mean a lot: For some of us—this writer included—they meant everything.


WAHLBERG

Sure, some of us were lucky enough to grow up as the son or daughter of hippie parents married to worn copies of *Blue* or *Love Supreme*. Some of us even had hip older siblings who returned from college with life-altering Replacements records.

But there were thousands more who spent their awkward teenage years growing up in middle America with little more to cling to than a stack of metal tapes and the fantasies they inspired. As sad as it may seem, Nikki Sixx and Tom Keifer, Stephen Pearcy and Tracii Guns—these guys were our heroes well before they became prototypical *Behind the Music* fodder.

After a decade of *Nevermind*-induced shame (having to explain to visiting hipsters why, in your CD collection, Poison's *Open Up and Say . . . Ahh!* rests between Pearl Jam's *Vitalogy* and Iggy Pop's *Lust for Life*), Klosterman rightly urges former headbangers to "embrace our metal past." He combines perfect portions of nostalgia, wit, and respect in this wonderful immortalization of the hair-metal phenomenon—its bands, songs, fans, ridiculous politics (i.e., the importance of long hair), the deaths it apparently caused, and even its lingering impact on himself and pop culture.

A Fargo farm boy who grew up sleeping beneath a *Shout at the Devil*-inspired pentagram, Klosterman gives us a list of his favorite hair-metal records alongside the amount he'd have to be paid to never play them again. Topping the list are Guns N' Roses' *Appetite for Destruction* ($5,001) and Mötley Crüe's *Too Fast for Love* ($1,333).

Though often analytical, *Fargo* is so much fun that it feels more like a tribute than an intellectual exercise. In reality, it's both, being written by not only a talented writer and journalist, but also from the most appropriate perspective—that of a hardcore fan's. And that's what makes it perhaps the best book written on the topic.

Rock Star, meanwhile, is Hollywood's version of what could have happened had one of us metalheads (in this case, Mark Wahlberg) been chosen to front our favorite band. Inspired by the life of Akron, Ohio-native Tim "Ripper" Owens—the former leader of a Judas Priest tribute band who was later chosen to replace Priest singer Rob Halford—the movie portrays metalheads' often comical, seemingly undying love for the music and their heroes, as well as those often laughable clichés. (The Priest-like band Wahlberg becomes a member of is named Steel Dragon, which sounds more like a roller coaster.)

If you attended high school in the late '80s, you probably knew somebody like Wahlberg's character, Chris Cole—someone so devoted to metal that they were almost a joke. But, of course, Cole gets the final laugh here, not only by fronting his favorite band, but by later bowing out on his own terms after the metal lifestyle takes too big a toll.

Though sometimes corny (especially during a grunge-inspired ending), *Rock Star* ultimately succeeds in the same way as *Fargo*—by delivering heavy doses of nostalgia and fun, while refraining from being too snobbish or elitist.

WES ORSHOSKI

BOOKS: Send review copies of books/DVD Videos pertaining to artists or the music industry to Bradley Bambarger, *Billboard*, 770 Broadway, New York, N.Y. 10003

SINGLES

Edited by Chuck Taylor

POP

MATCHBOX TWENTY Last Beautiful Girl (4:04)
PRODUCER: Matt Serletic
WRITERS: R. Thomas, M. Serletic
PUBLISHERS: EMI Blackwood Music/Bidnis, BMI; Melusic/WB Music, ASCAP
Atlantic 300587 (CD promo)
Throughout its current *Mad Season*, Rob Thomas and the band have developed a signature sound that consistently hits the mark at mainstream and adult top 40. With "Last Beautiful Girl," the set's fourth single, the group alters its customary sound rather dramatically, adding layers of harmony to Thomas' vocals, a jangly guitar backdrop, and a bubbly pop melody that sounds in its center section like it was tailor-made to be a TV theme song. It's a fun departure and a nice change of pace for the band. Radio should take a ride in this musical vehicle, which seems likely to keep its parent triple-platinum album pumping out the hits.—***CT***

SHELBY LYNNE Wall In Your Heart (3:36)
PRODUCER: Glenn Ballard
WRITERS: S. Lynne, G. Ballard
PUBLISHERS: William Boy Sound Music, BMI; Aerostation Corp./MCA, ASCAP
Island 15395 (CD promo)
On occasion, a song is released that hits its mark precisely: It's accessible without sacrificing substance, capable of affecting one's frame of mind, and a well-suited statement of an artist's musical mission. For Shelby Lynne, that song was "Killin' Kind," her previous single, which appeared on the soundtrack to *Bridget Jones's Diary*. Follow-up "Wall in Your Heart," also produced by Glenn Ballard and a preview into her November release *Love, Shelby*, is a solid piece of work and a pleasant, ambling journey, but it comes as a disappointment on the heels of "Kind"—which mainstream radio bungled by ignoring. Few are as deserving of mainstream acclaim as Lynne; her talent is unquestionable. But this just doesn't sound like the one that's going to break the Best New Artist Grammy winner to the general public. Lynne is teamed with one of adult pop's great collaborators in Ballard. If the goal here is to score a top 40 hit, they're going to have to come up with a track that serves up a little more personality than this melancholy moper.—***CT***

COUNTRY

DAVID BALL Riding With Private Malone (4:02)
PRODUCER: Wood Newton
WRITERS: W. Newton, T. Shepherd
PUBLISHERS: Twang Thang Music, ASCAP; Wood & I, LG Wells, BMI
Arcaro/Dualtone 1109 (CD promo)
Story songs have always been part of the country music tradition—and here's the best to come out of Nashville in several years. David Ball sings about a guy who buys a '66 Corvette that's been wrapped in a green army tarp; inside the glove box, he finds a note that reads, "My name is Private Andrew Malone/If you're reading this then I didn't make it home/But for every dream that's shattered another one comes true/This car was once a dream of mine, now it belongs to you." Not to give anything away, but the bone-chilling third verse gets even more emotional. Penned by Wood Newton and Thom Shepherd, the lyric incorporates all the elements that make traditional country great—patriotism, tragedy, survival, and, of course, a cool car. Newton's understated production keeps the focus on the story and Ball's powerful delivery. Always one of the country format's most distinctive voices, this marks the artist's first outing with Dualtone, and early indications are that programmers are happy to have him back. This could be one of fall's biggest records.—***DEP***

SPOTLIGHTS

MICHAEL JACKSON You Rock My World (4:25)
PRODUCERS: Michael Jackson, Rodney Jerkins
WRITERS: M. Jackson, R. Jerkins, F. Jerkins III, L. Daniels, N. Payne
PUBLISHERS: Mijac Music/EMI Blackwood/Rodney Jerkins Productions/Ensign Music/Fred Jerkins Publishing/Generations Third Music, BMI; EMI April/LaShawn Daniel Productions, ASCAP
MJJ/Epic 24918 (CD promo)
The big question on everybody's mind is, Was it worth the wait? One thing's for sure: The long-delayed first single from Michael Jackson's upcoming *Invincible* has hit radio like a magnet to steel. Commandeered by super-producer Rodney Jerkins, the song makes it clear from the beginning that Jackson has been brought up to speed on the sounds of the millennium, since his last chart appearance with "Blood on the Dance Floor" in 1997. While he still insists on sputtering and making his standard "hoooo" signature sounds, the "my girl is good"-themed track is fresh, sturdy, and a triumphant return for a singer whose latest effort was by no means guaranteed. Vocally, Jackson sounds like an old friend on the soulful midtempo groove, surrounded by silky harmonies, as the song works to a slow build and satisfying cold finish. It's a song free of cheap bells and whistles, and a convincing step forward for an artist 38 years in the biz.—***CT***

MARY LEE'S CORVETTE Why Don't You Leave Him? (4:34)
PRODUCER: not listed
WRITERS: M.L. Kortes, A. Roman
PUBLISHERS: Romanesque Music/Annotation Music, ASCAP
Wild Pitch Records (CD promo)
There are times when a song's message is so poignant, it is adopted for the greater good of the cause it addresses. The haunting "Why Don't You Leave Him?" from Mary Lee's Corvette elicits empathy and empowerment for battered women and has recently been employed by the West Tennessee Domestic Violence Task Force for an educational training and

consciousness-raising video; it is also being adopted by other state agencies. Singer and co-songwriter Mary Lee Kortes sings, "The eyes of the devil/Are staring at me/They crawl in my bed/And destroy all they see/Why don't you leave him/He said he'd kill me/And I believe him." The lyric is based on the startling statistic that 75% of all women killed by a boyfriend or husband are killed after they leave them—and the horror that surrounds such fear. This song was recorded in 1999 for the acclaimed *True Lovers of Adventure* but remains as effective and topical as ever. Radio would serve its audience well to share this moving message. For more, contact Magdalane2@aol.com.—***CT***

DESTINY'S CHILD Emotion (3:56)
PRODUCERS: Beyoncé Knowles, Mark J. Feist
WRITERS: B. Gibb, R. Gibb
PUBLISHERS: Gibb Brothers/Careers-BMG Publishing, BMI
Columbia 32590 (CD promo)
What a rush to hear Destiny's Child, for the first time, sidestep its well-trod stacatto beatbox for this radiant, ever-so-lush interpretation of the Bee Gees' classic composition "Emotion." There's never been doubt that the three ladies of this top-selling outfit possess uncommon vocal talent, but they've consistently hidden it behind gimmicky songs—and put the previous "Bootylicious" at the top of that list—that belie their abilities. The production here is just gorgeous, with a subtle spray of guitars and a low-key snap of percussion that allows the full-bodied, confident harmonies of co-producer/lead singer Beyoncé Knowles and compatriots Kelly Rowland and Michelle Williams to take the lead. Destiny's Child effectively reinvents "Emotion" here and, in fact, accomplishes the ultimate feat: In terms of emotional impact, their version surpasses the original 1978 No. 3 recording from Samantha Sang. This is a new high for the group; with hope, the imminent success of this song will encourage Destiny's Child to release more material of substance.—***CT***

NEW & NOTEWORTHY

FRAGMA You Are Alive (3:16)
PRODUCERS: Ramon Zenker
WRITERS: R. Zenker, J. Friese
PUBLISHERS: Upright Songs/PLG-BMG Orbit/Groovilicious Music/Strictly Rhythm GM255 (CD promo)
"You Are Alive," pours sunshine across the darkest day and will ignite joy in the saddest of souls. Featuring the catchiest chorus of the year, the European dancefloor jam transcends all demographic and regional boundaries, simply commanding top 40 attention. Radio so seldom raises the bar and lets pure, unapologetic dance music seep

across the airwaves, but this is a one-listen record that has such universal appeal, an infant could see the hit potential here. Fragma comprises three European dance producers—brothers Dirk and Marco Duderstadt and Ramon Zenker—and adds appealing German singer Damae. The group's full-length *Toca* is a Euro-dance fan's arm-waving fantasy, but "You Are Alive" is absolutely for the masses. Open your ears, think for yourself, and don't let this one slip through the cracks. Contact: Jimmy Smith of Strictly Rhythm at jimmy@strictly.com.—***CT***

PATTY LOVELESS The Boys Are Back in Town (2:34)
PRODUCER: Emory Gordy Jr.
WRITERS: D. Humphries, P. Enright, S. Duncan
PUBLISHER: Obanyon Music, BMI
Epic 16842 (CD promo)
Bluegrass music is everywhere, from veteran Ralph Stanley's recent performance on *Late Night With David Letterman* to the immense sales success of *O Brother, Where Are Thou?* But can the genre make it on country radio? Patty Loveless aims to be the one to break down the walls, with this frisky, unabashedly Appalachian tune from her critically acclaimed *Mountain Soul*. Saturated with fiddle and banjo, the lighthearted ditty is just pure fun, and Loveless sounds like she's tapped into the rich well from whence her talent sprang. Epic is initially letting this one out to Americana stations and seeing where things go from there. If country programmers can come to grips with their fear of the banjo, they might discover that there's plenty of cool in bluegrass.—***DEP***

ROCK

RYAN ADAMS New York New York (3:50)
PRODUCER: Ethan Johns
WRITER: R. Adams
PUBLISHER: Barland Music, adm. by Bug Music, BMI
Lost Highway MRNR-02149 (CD promo)
Ryan Adams, former leader of alt-country heroes Whiskeytown, waves goodbye to the Big Apple, the "love of my life," and any pesky stigmas with this wonderful uptempo track, the first single from his second solo set, *Gold*. Free of even the most subtle bit of twang and sweetened by the hum and whistle of a Wurlitzer, the Stonesy "New York New York" has the gifted 26-year-old singer reflecting on his brief stint in the big city. Riding a surprisingly fast drum track—courtesy of lauded skinsman Jim Keltner—Adams waxes poetic on life in the East Village with his on-the-mend heart (compared with the aching tracks on last year's solo debut, *Heartbreaker*), offering a heavy dose of nostalgia. A firm departure from that mix of Gram Parsons, Big Star, and the Replacements that fans have come to expect, the song is an exciting glimpse at the singer's future and further proof of both his remarkable talent and seemingly limitless potential. A perfect fit for triple-A.—***WO***

DANCE

ETTA JAMES Miss You (7:22)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Windham Hill/RCA (CD promo)
Etta James' *Matriarch of the Blues*, features the legendary blues/R&B songstress' take on a dozen covers. While the majority stay close to her roots, like "Try a Little Tenderness" and "Hound Dog," there are a few unexpected tunes on the disc, like this cover of the Rolling Stones' 1978 No. 1 hit. The album version takes it at an Etta-esque bluesy pace, but the remixes rid the song of the blues, turning James' rich, soulful vocal into a hot party cut. Just as the original disco track was fairly uncharacteristic for the Stones, the housey style here is a step from the norm for James. It may be solid territory for a future return, as she, complete with her soulful pipes, shows a capacity to keep up with any club vocalist.—***EA***

CONTRIBUTORS: **Eric Aiese, Wes Orshoski, Deborah Evans Price, Chuck Taylor.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★) New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

Dupri 'Instructs' By Example

Second Solo Disc On So So Def Shows Talent For Staying Ahead

BY MARCI KENON

NEW YORK—If anybody is drafting a blueprint for industry longevity and success, it's Jermaine Dupri. The 27-year-old producer/songwriter/artist/entrepreneur drops his sophomore solo album, *Instructions*, Oct. 2 via his Columbia-distributed So So Def label. It's the follow-up to his platinum-certified and Grammy-nominated 1998 debut, *Jermaine Dupri Presents—Life in 1472: The Original Soundtrack*.

"A lot of people don't realize that I've been out here doing what I do for 10 years now," the Atlanta native says. Dupri produced his first record at the age of 12 and has since helmed hits for the likes of Kris Kross, Mariah Carey, TLC, and Jagged Edge.

Dupri raps on nearly every song featured on the 20-track *Instructions*. He and Disturbing Tha Peace/Def Jam South rapper Ludacris open with "Welcome to Atlanta," while So So Def's Da Brat is showcased on the hot number "You Bring the Freak out of Me." Xscape, also part of the So So Def family, is featured on "Rock With Me," a melodic pop venture.

Meanwhile, Arista's Usher croons the hook to "Get Some"—which also spotlights Rockland/Interscope's Boo & Gotti and So So Def artist R.O.C.—and Moyo/Interscope artist Bilal delivers a Curtis Mayfield-style hook on the creative standout "Superfly." Another notable cut, "Jazzy Hoes Part 2," features Universal's Backbone, Antra/Artemis' Kurupt, Jive's Too Short, So So Def rapper Eddie Cain, and RCA's Field Mob.

Dupri produced nearly all of the tracks except "Yours & Mine"—which features labelmates Jagged Edge and was produced by Swizz Beatz—and "Let's Talk About It," which was produced by the Neptunes. Bryan-Michael Cox also co-produced several tracks.

DUPRI

To create an early buzz on *Instructions*, the track "Hate Blood" (with Ruff Ryders/Interscope artist Jadakiss and Roc-a-Fella/Def Jam rapper Freeway) was released on vinyl only and serviced to mix-show and club DJs in June. That was followed by the Nate Dogg-featured lead single "Ballin' out of Control," which was serviced to R&B and crossover radio Aug. 28. Its video was directed by Dave Meyers.

"It picks up where Dupri left off on his last album," says Jay Alan, PD of Chicago's WPWX. "With both Dupri and Nate Dogg being so hot right now, it's a win-win situation."

Seth "Boogie" Tramontana, owner of Atlanta's Earwax Records, agrees. "Jermaine knows what to come out with musically, and he grabs the hottest singer out," Tramontana says. "He's instructing people on how to run the game."

Managed by Atlanta-based Artistic Control, a company operated by his father and industry veteran Michael Mauldin, Dupri notes, "When I do a record as an artist, I want to feel like an artist. I feel like I'm cheating myself if I don't get the full-fledged experience that an artist gets by being directed and letting other people contribute to the album."

Dupri also says he intentionally avoided enlisting a cast of superstars for *Instructions*. "This time I'm going with artists who aren't really huge yet," says the ASCAP writer, whose music is co-published through EMI April Music and So So Def Music. "As a producer, it gives me a chance to work with all these new cats coming out, like Backbone and Field Mob."

Noticeably absent, however, is So So Def's 14-year-old hit rapper Lil Bow Wow. "Timing-wise, it just didn't work out," Dupri says. "Lil Bow Wow was doing his [national] tour. Then he was overseas when I was finishing the record."

"Jermaine is always performing a spectacular juggling act," says Mai Huggins-Lassiter, Columbia's VP of urban marketing, who also notes that Dupri is working on the follow-up to Lil Bow Wow's multi-platinum debut, *Beware of Dog*, between his own European and stateside promotional agendas.

The European leg of that schedule runs Sept. 15-23, with Dupri leaving the day after the opening of Paramount's new Keanu Reeves film *Hardball*. Dupri executive produced the film's So So Def/Sony Soundtrax soundtrack, which drops Sept. 11. In addition to the title track/lead single, which features Lil Bow Wow, Lil' Wayne, Lil' Zane, and Sammie, the soundtrack features Dupri's latest protégé, neo-soul singer Fundisha, and other So So Def artists.

On his return from Europe, Dupri will visit retailers, radio stations, and such video outlets as BET's *106 & Park* and *Rap City* and MTV's *DFX*. The artist, who is booked by the William Morris Agency, is also coordinating a national tour for October and November featuring the So So Def roster and possibly Nelly and the St. Lunatics.

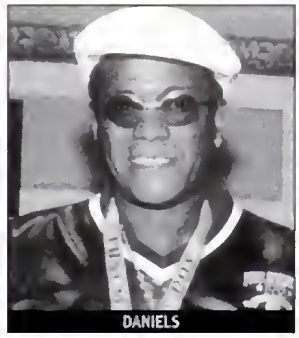
Before that, Dupri will participate in two Footaction USA in-stores in New York City (Sept. 29) and Chicago (Oct. 6). The retailer and ABC Radio, via the *Doug Banks Show*, is in turn sponsoring a contest in which the winner will spend the day with Dupri. Signage will be posted in 350 stores, with on-air promos running throughout September.

Taken by Storm. Elektra Entertainment recently celebrated the signing of DJ Clue's Desert Storm imprint. Fabolous' debut album, *Ghetto Fabolous*, will be the imprint's first release. The album's lead single, "Can't Deny It," features Nate Dogg and currently sits at No. 18 on the *Billboard* R&B/Hip-Hop Singles & Tracks chart. Pictured standing are Elektra Entertainment Group chairman/CEO Sylvia Rhone and executive VP of A&R Merlin Bobb. Seated, from left, are Desert Storm co-CEOs Duro and DJ Clue and partner Skane.

Rhythm, Rap, and The Blues™

by Gail Mitchell

CONFERENCE RECAP: First off, a litany of thank-yous to everyone who attended, participated in, supported, and/or provided guidance, panelists, presenters, performers, and hosts for our second annual Billboard/BET R&B/Hip-Hop Conference (Aug. 28-30) and the first Billboard R&B/Hip-Hop Awards show (Aug. 30). I don't have space here to name everyone individually, but you all know who you are. We couldn't have done it without you.



DANIELS

As far as panel buzz is concerned, many people approached me, saying they learned a few things from each panel and were going to follow up on several networking opportunities, which—bottom line—is what you hope will happen in an industry that many describe as conventioned-out. But gauging by the reaction of the conference attendees, something that's still far from outmoded in this realm is the hunger for information.

Among the many lively exchanges was one directed by veteran retailer **George Daniels**, who owns and operates George's Music Room in Chicago and another just-opened site at Chicago's Midway Airport. "Everything sounds great in the studio," Daniels cautioned. "But unless you have a great marketing plan, all you'll end up with is a garage full of CDs."

Among the other subjects he touched on during Thursday morning's "Retail Rap" panel—also featuring Elektra's **Janine Horton** and Music Emporium's **Barbara Spencer**—were Internet marketing, digital delivery, and how consumer CD-burning is affecting the retail marketplace. "No one is talking about this serious matter," he said. "Labels need to get artists to participate in a promotion that discourages people from buying bootleg CDs.

"We also need more singles with the hooks up front to help spur interest in new music," he added. "We've got to get back to the music."

Wednesday afternoon's "Producers' Panel" found generation-next producers **Rockwilder, James Poyser, Kawan "KP" Prather, Bryan-Michael Cox**, and **Nokio** fielding questions from aspiring artists and producers and being treated to a live audition by one audience member. They also lamented the lack of female producers, warned that a big-name producer doesn't guarantee a hit, and addressed the pitfalls of sampling.

"This [producer] stuff can get you down to the point where you're crying," commented Cox, who, along with the others, advised that persistence is the key for fledgling producers. "But you have to stick with it."

And you must be able to take constructive criticism, noted Rockwilder, who added with a laugh that he received a "ritual argument from his mom every morning about not doing anything" while he was working his way up the production ranks.

Another highlight was "The Black Music Industry: Then & Now" panel, if for no other reason than the fact that the legendary **Bootsy Collins** was on it. He and the other panelists, including **Roxanne Shanté, Rell, Jaguar, Mystic,** and **Rahzel**, championed the resurgence of real music, diversification vs. just settling to do one thing, and artists empowering themselves as they deal with today's music industry.

INDUSTRY BRIEFS: Motown GM **Manny Bella** has amicably parted with the label after just slightly more than two years. A label spokeswoman adds that Motown will restructure its promotion team, with more details coming in the next couple of months . . . Universal Records' "Organic Soul" monthly concert series goes bicoastal with a **Warren G** and **Ms. Toi**-hosted launch party Sept. 20 at B.B. King's on L.A.'s Universal CityWalk. The series continues the first Thursday of every month with **Afroman** on board Oct. 4 . . . Congratulations to Elektra president **Sylvia Rhone** and de Passe Entertainment president **Suzanne de Passe**, who were inducted into the National Assn. of Black Female Executives in Music and Entertainment's Shero Hall of Fame at the organization's first power summit in Toronto. Also honored were Universal GM **Jean Riggins** and *Soul Food* executive producer **Felicia Henderson** . . . Kudos to **Gladys Knight & the Pips** and **Smokey Robinson & the Miracles,** who are among the 2001 inductees into the Vocal Group Hall of Fame & Museum (vocalhalloffame.com) in Sharon, Penn. The ceremony takes place Sept. 13.

SEPTEMBER 15 2001 Billboard

Hot R&B/Hip-Hop Singles & Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 / GREATEST GAINER / SALES — 1 Week At Number 1		
1	5	3	18	**WHERE THE PARTY AT** J.Dupri,B.M.Cox (B.Casey,B.Casey,J.Dupri,B.M.Cox,Nelly)	**Jagged Edge With Nelly** So So Def 79635/Columbia	1
2	2	2	13	**I'M REAL** T.Oliver,C.Rooney,L.E.S. (J.Lopez,T.Oliver,C.Rooney,L.E.S.,J.Atkins,I.Gotti,R.Jameel)	**Jennifer Lopez Featuring Ja Rule** Epic 79638*	2
3	7	8	9	**FAMILY AFFAIR** Dr. Dre (M.J.Blige,P.A.Pierre Louis,L.N.Lodge,B.Miller,A.Young,C.Kambon,M.Elizondo)	**Mary J. Blige** MCA 155050*	3
4	1	1	20	**FALLIN'** A.Keys (A.Keys)	**Alicia Keys** J 21041*	1
5	4	5	9	**IZZO (H.O.V.A.)** K.West (S.Carter,K.West,B.Gordy,A.Mizell,F.Perren,D.Richards)	**Jay-Z** Roc-A-Fella/Def Jam 588701*/IDJMG	4
6	6	7	12	**DIFFERENCES** T.Oliver (E.Lumpkin,T.Oliver)	**Ginuwine** Epic ALBUM CUT	6
7	3	4	13	**CONTAGIOUS** R.Kelly (R.Kelly)	**The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs** DreamWorks ALBUM CUT	3
8	10	9	15	**ONE MINUTE MAN** Timbaland,M.Elliott (M.Elliott,T.Mosley,C.Bridges)	**Missy "Misdemeanor" Elliott** The Gold Mind/Elektra ALBUM CUT/EEG	8
9	9	10	12	**I'M A THUG** Righteous Funk Boogie (Trick Daddy,R.Van Hoy)	**Trick Daddy** Slip-N-Slide 85141*/Atlantic	9
10	8	6	17	**U REMIND ME** E.Clement,J.Jam,T.Lewis (A.McCloud,E.Clement)	**Usher** Arista 13002	1
11	11	12	12	**SOMEONE TO CALL MY LOVER** J.Jam,T.Lewis,J.Jackson,J.Dupri,B.M.Cox (J.Jackson,J.Harris III,T.Lewis,D.Bunnell)	**Janet** Virgin 38790	11
12	16	36	6	**ROCK THE BOAT** R.Stewart,E.Seats (S.Garrett,R.Stewart,E.Seats,Static)	**Aaliyah** Blackground ALBUM CUT	12
13	24	28	6	**LIVING IT UP** Ir. Gotti,C.Ruff (J.Atkins,R.Mays,I.Lorenzo,S.Wonder)	**Ja Rule Featuring Case** Murder Inc./Def Jam 588741*/IDJMG	13
14	12	11	12	**AREA CODES** J.Pro (C.Bridges,P.Walker,N.Hale,B.Nichols)	**Ludacris Featuring Nate Dogg** Disturbing Tha Peace/Def Jam 588671*/IDJMG	10
15	14	17	27	**FEELIN' ON YO BOOTY** R.Kelly (R.Kelly)	**R. Kelly** Jive 42940*	14
16	13	13	12	**BAD BOY FOR LIFE** [illegible]	**P. Diddy, Black Rob & Mark Curry** Bad Boy 79407*/Arista	13
				GREATEST GAINER / AIRPLAY		
17	30	—	2	**YOU ROCK MY WORLD** M.Jackson,R.Jerkins (M.Jackson,R.Jerkins,F.Jerkins III,L.Daniels,N.Payne)	**Michael Jackson** Epic ALBUM CUT	17
18	19	21	13	**CAN'T DENY IT** Rick Rock (J.Jackson,R.Thomas,T.Shakur,D.Arnaud)	**Fabolous Featuring Nate Dogg** Desert Storm/Elektra 67231*/EEG	18
19	26	27	13	**RAISE UP** Timbaland (M.Barrett III,T.Mosley)	**Petey Pablo** Jive 42007*	19
20	20	29	9	**LIFETIME** Musze (Musze,H.David)	**Maxwell** Columbia ALBUM CUT	20
21	17	15	19	**JUST IN CASE** KayGee (K.Gist,E.Berkeley,RL)	**Jaheim** Divine Mill 42381*/Warner Bros.	15
22	25	30	8	**LOVE OF MY LIFE** B.McKnight (B.McKnight)	**Brian McKnight** Motown ALBUM CUT	22
23	39	56	4	**UGLY** Timbaland (T.Mosley,A.Mathis)	**Bubba Sparxxx** Beat Club 497602*/Interscope	23
24	18	14	18	**MUSIC** E.Sermon (E.Sermon,M.Gaye)	**Erick Sermon Featuring Marvin Gaye** NY LA/Def Squad 497518*/Interscope	2
25	22	19	14	**SET IT OFF** M.Fresh (T.Gray,B.Thomas)	**Juvenile** Cash Money 860998*/Universal	19
26	15	16	19	**THE WAY** A.Harris,V.Davis (J.Scott,A.Harris)	**Jill Scott** Hidden Beach ALBUM CUT/Epic	15
27	21	23	19	**TAKE YOU OUT** W.Campbell (W.Campbell,H.Lilly,J.Smith)	**Luther Vandross** J 21084	7
28	23	18	21	**SHE'S ALL I GOT** M.City (M.City)	**Jimmy Cozier** J 21089	4
29	29	20	26	**PEACHES & CREAM** M.Winans,S.Combs (M.Winans,S.Combs,M.Keith,D.Porter,J.Boyd,C.Sills,A.Jones)	**112** Bad Boy 79387*/Arista	2
30	28	25	18	**WHAT IT IS** The Neptunes (T.Smith,P.Williams,C.Hugo)	**Violator Featuring Busta Rhymes** Violator 79600*/Loud/Columbia	20
31	34	35	11	**DANCE WITH ME** D.Jones (D.Jones,J.Boyd,D.Parker,M.Keith,M.Scandrick)	**112** Bad Boy 79413*/Arista	31
32	27	22	15	**MY PROJECTS** Bigg Hank (C.Bellamy,H.Cook)	**Coo Coo Cal** Infinite 2225*/Tommy Boy	22
33	31	26	34	**FIESTA** Poke & Tone,Precision (R.Kelly,S.Carter)	**R. Kelly Featuring Jay-Z** Jive 42894*	1
34	33	34	17	**GIRL NEXT DOOR** A.Harris,C.Haggins (T.Johnson,A.Harris,C.Haggins,J.Scott,E.Green)	**Musiq Soulchild Featuring Ayana** Def Soul 572835*/IDJMG	33
35	38	32	17	**BOOTYLICIOUS** B.Knowles,R.Fusari,F.Moore (B.Knowles,R.Fusari,F.Moore,S.Nicks)	**Destiny's Child** Columbia 79620*	2
36	36	41	5	**WHAT AM I GONNA DO** Jake,Trey (Tyrese,J.Carter,T.Joubi)	**Tyrese** RCA ALBUM CUT	36
37	37	24	14	**LOVERBOY** M.Carey,C.Kent (M.Carey,L.Blackmon,T.Jenkins,Da Brat,Twenty II,Ludacris,Shawnna)	**Mariah Carey Featuring Da Brat & Ludacris** Virgin 38791	1
38	35	31	25	**CAN'T BELIEVE** S.Combs,M.Winans (S.Combs,M.Winans,A.Young,C.Taylor,M.Jones,J.Baxter,A.Cruz,J.Knight,M.Jameson)	**Faith Evans Featuring Carl Thomas** Bad Boy 79370*/Arista	14
39	32	38	22	**JOHN DOE** E.Robinson (F.Davis)	**Public Announcement Featuring LeLe** RCA ALBUM CUT	32
40	45	48	7	**KNOCK YOURSELF OUT** The Neptunes (J.Phillips,P.Williams,C.Hugo)	**Jadakiss** Ruff Ryders ALBUM CUT/Interscope	40
41	41	45	6	**FAST LANE** Dr. Dre (B.Oliver,F.Mtume,D.Mtume,M.City)	**Bilal Featuring Jadakiss** Moyo ALBUM CUT/Interscope	41
42	43	42	31	**GET UR FREAK ON** Timbaland (M.Elliott,T.Mosley)	**Missy "Misdemeanor" Elliott** The Gold Mind/EastWest 67190*/EEG	3
43	53	61	4	**WE RIGHT HERE** Black Key (E.Simmons,M.Davis)	**DMX** Ruff Ryders/Def Jam 588740*/IDJMG	43
44	40	50	5	**BECAUSE I GOT HIGH** Headfridge,J.Foreman (J.Foreman)	**Afroman** Universal ALBUM & SOUNDTRACK CUT	40
45	42	33	27	**LET ME BLOW YA MIND** Dr. Dre,S.Storch (E.Jeffers,A.Young,M.Elizondo,S.Storch,S.Jordan)	**Eve Featuring Gwen Stefani** Ruff Ryders 497562*/Interscope	6
46	48	40	27	**SUPERWOMAN PT. II** B.M.Cox,Cha,DURO (C.Loving,B.M.Cox,G.Nash,K.Hill,J.Jackson,E.Shaw)	**Lil' Mo Featuring Fabolous** EastWest 67171/EEG	4
47	50	44	38	**LOVE** A.Harris,C.Haggins (T.Johnson,A.Harris,C.Haggins)	**Musiq Soulchild** Def Soul ALBUM CUT/IDJMG	2
48	55	69	4	**CANDY** The Neptunes (I.Marchand,C.Hugo,P.Williams)	**Foxy Brown Featuring Kelis** Def Jam 588730*/IDJMG	48
49	46	49	10	**SLOWLY** [illegible]	**Tank** [illegible]	46
50	51	53	20	**WE NEED A RESOLUTION** Timbaland (T.Mosley,S.Garrett)	**Aaliyah Featuring Timbaland** Blackground 38781*	15
51	47	39	15	**FILL ME IN** M.Hill (C.David,M.Hill)	**Craig David** Wildstar 88701/Atlantic	19
52	72	65	5	**SHINE** M.Fresh (D.Carter,B.Thomas)	**Lil' Wayne Featuring Baby, Mack 10 And Mickey** Cash Money 860941*/Universal	52
53	52	47	14	**BROWN SKIN** M.Batson,I.Arie (I.Arie,S.Saunders,M.Batson)	**India.Arie** Motown ALBUM CUT	39
54	56	64	5	**ENJOY YOURSELF** Rabb,KayGee (K.Brown,K.Gist,T.Von,C.Liggio)	**Allure** MCA 155880	54
55	86	—	2	**YOU GETS NO LOVE** M.Scudberry,F.Evans (F.Evans,M.Scudberry,M.Jameson,K.Williams,T.Coleman,A.Wilson)	**Faith Evans** Bad Boy ALBUM CUT/Arista	55
56	59	62	4	**WHAT IF** Babyface (Babyface)	**Babyface** Arista ALBUM CUT	56
57	49	51	10	**GHETTO GIRLS** J.Dupri,B.M.Cox (J.Dupri,B.M.Cox,T.Mitchell,W.Folder)	**Lil Bow Wow** So So Def 79612*/Columbia	40
58	60	—	2	**U GOT IT BAD** J.Dupri,B.M.Cox (U.Raymond,J.Dupri,B.M.Cox)	**Usher** Arista ALBUM CUT	58
59	61	59	11	**ILUVIT** Battlecat (C.Broadus,T.Davis,K.Spillman,J.Long,K.McCord,G.Clinton,Jr.,W.Collins,B.Worrell,K.Gilliam,F.Rodriguez)	**Snoop Dogg Presents The Eastsidaz Featuring Kokane** Doggy Style 2231*/TVT	59
60	77	77	3	**BALLIN' OUT OF CONTROL** J.Dupri (J.Dupri)	**Jermaine Dupri Featuring Nate Dogg** So So Def ALBUM CUT/Columbia	60
61	54	43	15	**PURPLE HILLS** Eminem (V.Carlisle,D.Holton,R.Johnson,M.Mathers,D.Moore,D.Porter,J.Bass)	**D12** Shady 497560/Interscope	21
62	57	57	7	**GANGSTA (LOVE 4 THE STREETS)** D.McClary,M.Allen (C.Loving,M.Allen,D.McClary)	**Lil' Mo** Elektra ALBUM CUT/EEG	57
63	67	68	6	**MADE TO LOVE YA** W.Campbell (H.Lilly,E.Berkley)	**Gerald Levert** Elektra ALBUM CUT/EEG	63
64	64	71	4	**LIGHTS, CAMERA, ACTION!** [illegible]	**Mr. Cheeks** Universal 015135*	64
65	95	—	3	**GRIMEY** The Neptunes (V.Santiago,P.Williams,C.Hugo)	**Violator Featuring Noreaga** Violator 49001*/Loud/Columbia	65
66	58	55	13	**ROUND & ROUND** Hi-Tek (S.Showes,T.Cottrell)	**Hi-Tek Featuring Jonell** Rawkus 321*	55
67	63	60	12	**PLEASE DON'T MIND** The Neptunes (P.Williams,C.Hugo,A.Holly,J.Witherspoon)	**Philly's Most Wanted Featuring Andre Wilson** Atlantic 85142*	48
68	68	—	2	**LET'S RIDE** S.Huff (Not Listed)	**The D'Jays** MCA ALBUM CUT	68
69	74	70	5	**DO U WANNA ROLL (DOLITTLE THEME)** [illegible]	**R.L., Snoop Dogg & Lil' Kim** J 21095*	69
				HOT SHOT DEBUT		
70	NEW		1	**#1** W.Yaghnam (C.Haynes,W.Yaghnam)	**Nelly** Priority SOUNDTRACK CUT	70
71	62	63	4	**THE GIRLIES** S.Thomas (Master P,Lil' Romeo,P.K.,D.Meyers,M.Williams,J.Modeleste,L.Nonentall,A.Nevils,G.Porter)	**Lil' Romeo** Soulja ALBUM CUT/Priority	62
72	75	67	7	**WE GONNA MAKE IT** The Alchemist (J.Phillips,D.Styles,A.Maman)	**Jadakiss Featuring Styles Of The Lox** Ruff Ryders 497580*/Interscope	62
73	78	—	2	**PO' PUNCH** Lil Jon,P.Duh (Lil Jon,Po' White Trash)	**Po' White Trash And The Trailer Park Symphony** Pocket Change 2123	73
74	83	83	3	**CASH, MONEY, CARS, CLOTHES** Daurich (D.Chance,D.Jonsen,M.Cons)	**Ruff Endz Featuring Memphis Bleek** Epic 79623*	74
75	NEW		1	**FORMAL INVITE** The Neptunes (Ray J,P.Williams,C.Hugo)	**Ray J** Atlantic ALBUM CUT	75
76	70	54	7	**LUNCH OR DINNER** M.City (M.City)	**Sunshine Anderson** Soulife ALBUM CUT/Atlantic	54
77	NEW		1	**CHILLIN' IN YOUR BENZ** A.Harris (A.Harris,N.Belton,T.George,L.Watson)	**Exhale** Real Deal 70635/Orpheus	77
78	66	84	3	**YOU CAN'T TOUCH ME** Poke & Tone (R.Montgomery,J.C.Olivier,S.J.Barnes,S.N.Bratcher,A.Lewis)	**Royce Da 5'9"** Game ALBUM CUT/Columbia	66
79	71	72	5	**SOMETHING IN THE PAST** J.Powell,A.Parkins (L.Gregory,A.Hudson)	**Jesse Powell** Silas ALBUM CUT/MCA	71
80	80	80	5	**WEEKEND** The Characters (T.Taylor,C.Farrar,K.Lattimore,L.Kofi,T.Hooton,E.Lewis,C.Stan,D.Harry)	**Kenny Lattimore** Arista 15001*	80
81	73	58	16	**JUST A BABY BOY** Battlecat (K.Gilliam,C.Broadus,D.Thompson,M.J.Mitchell)	**Snoop Dogg Featuring Tyrese & Mr. Tan** Universal 158080*	40
82	69	85	4	**GIVE** J.Oakes (J.Oakes,L.Poteat)	**The Danz** Heartless 13080	69
83	NEW		1	**BURN** Not Listed (Not Listed)	**Mobb Deep** Loud/Columbia ALBUM CUT	83
84	NEW		1	**WHO WE BE** Black Key,M.Armstead (E.Simmons,M.Davis)	**DMX** Ruff Ryders/Def Jam ALBUM CUT/IDJMG	84
85	79	76	4	**BATTER UP** J.Epperson,S.Wills,J.DeBose,J.Berry (Nelly,J.Epperson,S.Wills)	**Nelly** Fo' Reel ALBUM CUT/Universal	76
86	84	86	9	**THIS IS ME** D.Frank (S.Kipner,D.Frank,P.Sheyne)	**Dream** Bad Boy 79403/Arista	80
87	NEW		1	**BOUNCE** S.Williams (S.Williams)	**Survivelist** Fo' Life 3567/Traydan	87
88	90	—	4	**LET'S BE FRIENDS** M.Sparks (TaTa,Brendo)	**TaTa + Brendo Featuring Larry Poteat Of The Danz** Heartless 12720	88
89	82	97	15	**KEEP IT REAL** Jelly Roll (K.Fisher,D.Drew,J.Roach,H.Redd,D.Williams,N.Watts,S.Greene)	**Kelli Mack** Rising Hi 38003	38
90	65	79	5	**MORE THAN WHAT I WANTED** B.Bannister,T.Sims (A.Gurvitz,J.D.Neal,T.Sims)	**CeCe Winans** Wellspring Gospel/Sparrow ALBUM CUT/Capitol	65
91	91	93	11	**USED TO LOVE** S.Huff (S.Huff)	**Keke Wyatt** MCA 155848	65
92	NEW		1	**BYE BYE BABY** B.Moss-Scott (B.Moss-Scott)	**Brandy Moss-Scott** Heavenly 2001	92
93	99	—	2	**GRIPPIN GRAIN** K.Kendrick (K.Kendrick,F.Reynolds,L.Smith,W.Calhoun,S.Potts)	**The Young Millionaires** Urban Spears 0002/Urban Dreams	93
94	85	73	16	**NOT YOUR FRIEND** Tim & Bob (T.Kelley,B.Robinson)	**Case** Def Soul 572875*/IDJMG	65
95	89	90	3	**50 PLAYAZ DEEP** Drunken Master (A.Harris,A.Taylor,R.Mickens,R.Bell,R.Belland,G.Brown,R.Westfield,D.Thomas,C.Smith)	**Drunken Master Featuring Lola Damone** FB 015111/Universal	89
96	RE-ENTRY		3	**ALL MY THUGS** Diverse (Young Phantom)	**Young Phantom** Heartless 17428	93
97	97	—	7	**WRONG IDEA** Jelly Roll (D.Drew,C.Broadus,J.Stamps,L.Blackmon,T.Jenkins)	**Bad Azz Featuring Snoop Dogg** Doggy Style ALBUM CUT/Priority	75
98	76	66	6	**I'M LOOKIN'** (K.Wray,C.Lighty,B.Muhammed,E.Ferrell,B.Lighty)	**Nicole** The Gold Mind/Elektra ALBUM CUT/EEG	66
99	92	82	10	**LETTER 2 MY UNBORN** Johnny "J" (T.Shakur,J.Jackson,C.Higgens,C.Higgens,M.Jackson)	**2Pac** Amaru/Death Row ALBUM CUT/Interscope	64
100	94	89	6	**I DON'T KNOW** The Neptunes (P.Williams,D.Goss)	**Usher Featuring P. Diddy** LaFace 24545*/Arista	68

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for * Indicates unavailable, in which case, catalog number is for respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and a national subset panel of core R&B/Hip-Hop stores collected, compiled, and provided by SoundScan BDS

Top R&B/Hip-Hop Albums™

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1		
1	NEW		1	MARY J. BLIGE MCA 112616* (12.98/18.98)	No More Drama	1
				GREATEST GAINER		
2	7	7	7	AALIYAH ▲ Blackground 10082* (12.98/18.98)	Aaliyah	2
3	1	90	3	MAXWELL Columbia 67136*/CRG (12.98 EQ/18.98)	Now	1
4	NEW		1	BRIAN MCKNIGHT Motown 014743/Universal (12.98/18.98)	Superhero	4
5	2	—	2	JUVENILE Cash Money 860913/Universal (12.98/18.98)	Project English	2
6	3	1	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS DreamWorks 450291/Interscope (12.98/18.98)	Eternal	1
7	4	3	10	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1
8	5	2	5	JADAKISS Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss The Game Goodbye	2
9	NEW		1	RZA AS BOBBY DIGITAL Wu Tang/In The Paint 8102/Koch (11.98/17.98)	Digital Bullet	9
10	NEW		1	AFROMAN Universal 014979 (12.98/18.98)	The Good Times	10
11	6	4	4	USHER Arista 14715* (12.98/18.98)	8701	3
12	8	5	5	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2220* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	2
13	NEW		1	KRAYZIE BONE Ruthless/Loud/Columbia 85704/CRG (12.98 EQ/18.98)	Thug On Da Line	13
14	10	11	32	JENNIFER LOPEZ ▲ Epic 85065 (12.98 EQ/18.98)	J.Lo	1
15	13	15	22	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	2
16	9	10	5	BLU CANTRELL ● RedZone 14703*/Arista (11.98/17.98)	So Blu	5
17	11	6	9	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
18	12	8	7	FOXY BROWN ● Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3
19	14	16	11	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	2
20	NEW		1	BROTHA LYNCH HUNG & C-BO JCOR 860930/Interscope (11.98/17.98)	Blocc Movement	20
21	19	18	24	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2
22	23	24	59	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98)	Who Is Jill Scott? Words And Sounds Vol. 1	2
23	17	12	11	D12 Shady 490897*/Interscope (12.98/17.98)	Devil's Night	1
24	16	13	10	JAGGED EDGE ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
25	15	9	5	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3
26	20	20	25	JAHEIM ● Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2
27	18	14	5	BILAL Moyo 493008/Interscope (12.98/18.98)	1st Born Second	10
28	21	28	23	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3
29	24	21	17	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E... So Addictive	1
30	22	17	13	ST. LUNATICS ▲ Fo' Reel 014118/Universal (12.98/18.98)	Free City	1
31	28	30	7	BAD AZZ Doggy Style 50076/Priority (11.98/17.98)	Personal Business	16
32	33	31	15	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6
33	31	29	6	CORMEGA Legal Hustle 9303*/Landspeed (11.98/16.98)	The Realness	24
34	25	22	6	VARIOUS ARTISTS Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5
35	26	19	5	SOUNDTRACK Def Jam 586216*/IDJMG (12.98/18.98)	Rush Hour 2	11
36	32	25	9	LIL' ROMEO Soulja 50130*/Priority (11.98/17.98)	Lil' Romeo	5
37	27	23	5	GANGSTA BOO Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds, *69	8
38	35	32	18	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1
39	34	33	7	CRAIG DAVID ● Wildstar/Atlantic 83481*/AG (11.98/17.98)	Born To Do It	12
40	39	40	43	R. KELLY ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
41	50	62	3	METHRONE Claytown 9010 (11.98/17.98)	Picture Me	41
42	36	34	3	VARIOUS ARTISTS Def Jam 586239/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	34
43	29	26	10	BEANIE SIGEL Roc-A-Fella/Def Jam 548838*/IDJMG (11.98/18.98)	The Reason	2
44	30	27	6	JIMMY COZIER J 20004 (11.98/17.98)	Jimmy Cozier	15
45	38	38	20	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1
46	51	60	5	MYSTIC GoodVibe/JCOR 860936/Interscope (8.98/12.98)	Cuts For Luck And Scars For Freedom	46
47	49	43	5	DA BEATMINERZ Rawkus 50180*/Priority (10.98/10.98)	Brace 4 Impak	38
48	40	39	24	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	1
49	44	41	62	NELLY ▲ Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
50	NEW		1	TECH N9NE JCOR 860948/Interscope (11.98/17.98)	Anghellic	50
51	37	36	7	KURUPT Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5
52	43	42	4	SOULJA SLIM No Limit South 2001/No Limit (11.98/17.98)	The Streets Made Me	42
53	41	37	5	THA DOGG POUND Death Row 33353/D3 (12.98/17.98)	Death Row Presents: The Dogg Pound 2002	15
54	47	47	25	TANK ● Blackground 50404* (12.98/18.98)	Force Of Nature	1
55	57	54	47	JA RULE ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
56	48	49	42	MUSIQ SOULCHILD ▲ Def Soul 548200*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
57	70	—	2	CRIMINALZ Restrained 0028/Bayside (10.98/17.98)	Criminal Activity	57
58	45	45	52	DONNIE MCCLURKIN ● Verity 43190/Zomba (10.98/16.98)	Live In London And More...	22
59	42	35	4	PHILLY'S MOST WANTED Atlantic 83388*/AG (11.98/17.98)	Get Down Or Lay Down	20
60	54	58	24	PUBLIC ANNOUNCEMENT RCA [illegible]	Don't Hold Back	30
61	46	44	10	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6
62	52	52	15	TYRESE ● RCA 67804* (11.98/17.98)	2000 Watts	4
63	53	46	15	REDMAN ● Def Jam 546381*/IDJMG (12.98/18.98)	Malpractice	1
64	56	48	12	SILK Elektra 62642/EEG (12.98/18.98)	Love Sessions	2
65	NEW		1	GANGSTA BLAC In The Paint 8193/Koch (12.98/18.98)	Down South Flava	65
66	59	55	23	2PAC ▲ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
				PACESETTER		
67	100	—	6	G'FELLAS Hit A Lick 51382/Triple XXX (16.98 CD)	Gangster 4 Life	67
68	RE-ENTRY		31	SOUNDTRACK ▲ Blackground 49052* (11.98/17.98)	Romeo Must Die — The Album	1
69	77	69	8	DEZ Destiny 7702 (10.98/16.98)	Sing For Me	57
70	60	56	46	LUDACRIS ▲ Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
71	55	53	26	EVE ▲ Ruff Ryders 490840*/Interscope (12.98/18.98)	Scorpion	1
72	67	71	13	THE LOVE DOCTOR Mardi Gras 1085 (10.98/16.98)	Doctor Of Love	47
73	61	59	42	SADE ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
74	58	50	13	SOUNDTRACK ● Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
75	65	57	15	PASTOR TROY MADD Society 014173/Universal (12.98/18.98)	Face Off	13
76	68	63	27	PROJECT PAT ● Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythangs Workin	2
77	66	67	20	SUNSHINE ANDERSON ● Soulife/Atlantic 83411*/AG (11.98/17.98)	Your Woman	2
78	88	85	67	MARY MARY ● C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22
79	62	51	11	SISQO ▲ Dragon/Def Soul 548838*/IDJMG (12.98/17.98)	Return Of Dragon	3
80	97	89	11	NUWINE Real Deal 70629/Orpheum (8.98/15.98)	Ghetto Mission	58
81	63	61	19	CASE ● Def Soul 548636/IDJMG (12.98/18.98)	Open Letter	2
82	80	80	49	LIL BOW WOW ▲ So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
83	69	70	56	SHAGGY ▲ MCA 112096* (11.98/17.98)	Hotshot	1
84	72	66	16	SYLEENA JOHNSON Jive 41700/Zomba (11.98/17.98)	Chapter 1: Love, Pain & Forgiveness	16
85	89	100	22	JESSE POWELL Silas 113484/MCA (12.98/18.98)	JP	18
86	85	82	30	LIL' WAYNE ● Cash Money 860911/Universal (12.98/18.98)	Lights Out	2
87	86	75	5	PRINCE Warner Bros. 74272 (18.98 CD)	The Very Best Of Prince	72
88	71	78	11	RAY J Atlantic 83438*/AG (11.98/17.98)	This Ain't A Game	9
89	79	76	37	SNOOP DOGG ▲ No Limit 23225*/Priority (12.98/18.98)	The Last Meal	1
90	78	73	31	SOUNDTRACK ▲ Hollywood 162288 (18.98 CD)	Save The Last Dance	2
91	RE-ENTRY		19	YOLANDA ADAMS Elektra 62629/EEG (12.98/18.98)	The Experience	24
92	73	65	3	DJ SCREW Big Tyme 2001 (15.98/20.98)	The Legend	65
93	82	84	15	CITY HIGH Booga Basement 490890/Interscope (11.98/17.98)	City High	23
94	74	—	2	VARIOUS ARTISTS JCOR 860946/Interscope (11.98/17.98)	Screw Heads—Forever & A Day	74
95	94	92	27	DIRTY NFinity 013557/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
96	RE-ENTRY		38	DAVE HOLLISTER ● Def Squad/DreamWorks 450276/Interscope (11.98/17.98)	Chicago '85... The Movie	10
97	84	68	5	CAMOFLAUGE Pure Pain 014426/Universal (12.98/18.98)	Strictly 4 Da Streets	53
98	81	79	14	SOUNDTRACK NY LA 493009*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6
99	75	64	11	SOUNDTRACK Universal 014276 (12.98/18.98)	Baby Boy	12
100	99	86	17	HI-TEK Rawkus 50171*/Priority (10.98 CD)	Hi-Teknology	12

SEPTEMBER 15 2001 Billboard

Top R&B/Hip-Hop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 1 Week At Number 1		
1	—	AALIYAH Blackground 10753 (12.98/17.98)	One In A Million	1
2	—	AALIYAH ▲ Blackground 41533*/Zomba (10.98/16.98)	Age Ain't Nothing But A Number	42
3	—	AALIYAH ▲ Blackground/Atlantic 92715/AG (11.98/17.98)	One In A Million	75
4	1	JUVENILE ▲ Cash Money 153162/Universal (11.98/17.98)	400 Degreez	147
5	—	MARY J. BLIGE ▲ MCA 111606* (12.98/18.98)	Share My World	85
6	5	2PAC ▲ Death Row 63000* (18.98/24.98)	All Eyez On Me	283
7	9	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/16.98)	Greatest Hits	340
8	6	2PAC ▲ Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	141
9	4	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	Legend	259
10	—	MARY J. BLIGE ▲ Uptown 110061/MCA (8.98/11.98)	What's The 411	84
11	8	MAKAVELI ▲ Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	171
12	3	SADE ▲ Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	352
13	12	SNOOP DOGGY DOGG ▲ Death Row 63002* (11.98/17.98)	Doggy Style	247
14	2	MAXWELL ● Columbia 68515/CRG (7.98 EQ/11.98)	MTV Unplugged EP	106
15	16	MARY J. BLIGE ▲ MCA 111929* (12.98/18.98)	Mary	71
16	15	JAY-Z ● Freeze/Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	195
17	14	THE NOTORIOUS B.I.G. ◆ Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	209
18	22	DMX ▲ Ruff Ryders/Def Jam 558227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	167
19	19	2PAC ▲ Amaru 41636/Jive (10.98/16.98)	Me Against The World	268
20	13	THE NOTORIOUS B.I.G. ▲ Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	314
21	20	JA RULE ▲ Murder Inc./Def Jam 538920*/IDJMG (12.98/18.98)	Venni Vetti Vecci	44
22	17	DR. DRE ▲ Death Row 63000* (11.98/17.98)	The Chronic	261
23	21	MARVIN GAYE ▲ Motown 549517/Universal (12.98/18.98)	Every Great Motown Hit	141
24	—	BARRY WHITE ▲ Casablanca/Mercury 822782/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	89
25	7	MAXWELL ▲ Columbia 66434*/CRG (11.98 EQ/17.98)	Maxwell's Urban Hang Suite	177

➡ Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. S indicates past Heatseeker title.

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Words &Deeds™

by Rashaun Hall

THE ART OF 'ZEN': While there is no denying hip-hop's universal appeal, few foreign acts have been able to break through and achieve stateside success. **DJ**

DJ KRUSH

Krush is one exception to that rule. The Japanese DJ has consistently raised the bar with every effort. For his latest Columbia set, *Zen* (Sept. 11), Krush once again offers hip-hop fans an alternative to the MC-driven music that rules the charts while also paying homage to a movement that he's been a part of since the early '80s.

"There is no one word that can express my fascination with hip-hop," Krush says through a translator. "It isn't an exaggeration to say that hip-hop is my life. I saw the movie *Wild Style* back in '83, and I've been fascinated with hip-hop ever since.

"The hip-hop I want to do is different from U.S. hip-hop because I am Japanese," Krush adds. "I continue to look for 'DJ Krush hip-hop.' So the best way to express my appreciation for hip-hop music was to create my own hip-hop."

DJ Krush enlisted a host of guest artists, including **Zap Mama**, **Company Flow**, and **the Roots' Black Thought**, to bring his vision of *Zen* to fruition.

"We've known each other for a long time," Krush says of the Roots' frontman, who also appeared on Krush's previous album, *Mei-so*. "On 'Zen Approach,' I gave him a track, and he rapped on it. It wasn't exactly what I wanted, so I re-created the orchestra again—it was almost like a remix."

On the soulful "With Grace," DJ Krush teams with **N'Dea Davenport**. "That track was hard to put to lyrics, but N'Dea did an amazing job," Krush says. "I told her the concept of *Zen*, and then I let her do what she wanted. I just put water in the pool for N'Dea to swim in."

DJ Krush is quick to note that the Zen of his album is not what one might think. "By Zen, I mean slowly or gradually—little by little," Krush says of the title. "The 20th century was the century of destruction for man. In the 21st century, we have to re-create what we've destroyed slowly and gradually. I explained the concept to all the guest artists, so the tracks are the outcome of their interpretations of their own Zen."

MOVING ON UP: Fans can expect new releases from **Jay-Z** and **Fabolous** a week earlier than originally anticipated. Jay-Z's *The Blueprint* (Roc-a-Fella/Def Jam), originally slated for Sept. 25 and then Sept. 18, has now been bumped up another week to Sept. 11. The same goes for newcomer Fabolous, who's Desert Storm/Elektra debut, *Ghetto Fabolous*, is now also set to drop Sept. 11. The album was slated to be released Sept. 18.

THANK YOUS: I would like to take this opportunity to thank everyone who participated in the Billboard/BET R&B/Hip-Hop Conference & Awards. A special thanks goes out to producers **Nokio**, **Kawan "K.P." Prather**, **Bryan-Michael Cox**, **Rockwilder**, and **James Poyser** for helping a brother out on the producers' panel. I hope to see you all next year for the 2002 Billboard R&B/Hip-Hop Conference & Awards.

CONDOLENCES: In my few years with *Billboard*, I have had the privilege of meeting a number of artists. However, few were as down-to-earth and intelligent as **Aaliyah**. Although my encounter with her was only a brief one—30 minutes to be exact—I was stunned by both her beauty and the relative ease with which she carried herself. My deepest sympathies go to the families, friends, and associates of all the victims who lost their lives along with her in the Aug. 25 plane crash in Marsh Harbour, Bahamas.

'Sunny Days' Ahead For Allure

Quartet Rebounds From Its Prior Label's Demise With New MCA Project

BY JEFF LOREZ

NEW YORK—Four years ago, Allure thought it had finally arrived. As the first act signed to Mariah Carey's now-defunct Crave imprint through Epic, the New York City-based quartet enjoyed massive crossover success with its rendition of Lisa Lisa & Cult Jam's 1986 No. 3 R&B hit "All Cried Out"—recording it as a duet with Bad Boy act 112. The top 10 single appeared on Allure's 1997 eponymous debut album.

ALLURE

Although big things were expected of Allure's sophomore disc, the group disappeared without a trace before that album's release. Now the foursome—Alia Davis, Akissa Mendez, Lalisha McLean, and Linn Belcher—is back with *Sunny Days*, due Sept. 25 on new label MCA, and it's ready to prove there is more to the group than just one hit. Lead single "Enjoy Yourself," serviced to radio in mid-June, currently stands at No.54 on R&B/Hip-Hop Singles & Tracks.

"When Crave folded, we had to find a new home, and we were put on Columbia," Davis recalls of the group's four-year turmoil. "While we were there, we did two soundtracks, [1999's] *Runaway Bride* and [2000's] *The Best Man*. But honestly, I just felt that [Columbia] had too many girl groups. We needed somebody who was going to make us a priority, and we feel we have that with MCA."

Between records, Allure—managed by Flipper Hope for New York City-based Flip Myster Entertainment and published through SESAC—kept busy by touring, mostly overseas. They also recorded some 20 new demos, which, via a mutual acquaintance, found their way into the hands of MCA A&R executive Jeff Redd. After hearing the group perform live, he promptly signed them to the label.

"It was very frustrating," Davis says. "You go from being signed to a major label and having a hit single to looking for a deal again. However, we always kept our faith and kept going, which says a lot about us as individuals and as a group. We're not just some put-together group. If that were the case, I'm sure we would have folded. But we've been friends for many years, and that kept us together."

While recording its new album, Allure worked with a host of well-known producers, including Allstar, who produced the track "Kool Wit Me," a possible second single. The production roster also includes KayGee (Naughty by Nature, Next), Full Force (Backstreet Boys), Ike Lee III, Ron Lawrence (Hitmen/Bad Boy's in-house producer), and Jean and Renée (from Zhané).

"We're a lot more aware of what's happening in our careers than before," Davis adds. "Back then, we just did what everyone said. If they wanted us to water down our vocals, that's what we did. This album really represents us well. There are real vocals on songs that we really identify with."

"The great thing about Allure is that they are true singers in every sense of the word," MCA marketing director Hakim Abdal Khallaq notes. "Their harmonies are as tight as groups like the Emotions. They're a throwback to classic R&B. This album is like night and day when compared to the first one. They were hands-on with it, and their personality shines throughout."

Allure launched its radio promotion tour Aug. 18 and wrapped it up Sept. 3. During that period, the group was among the presenters that appeared at the first-ever Billboard R&B/Hip-Hop Awards show Aug. 30 at New York City's Hilton Hotel. Print ads have been placed in *Vibe*, *Sister II Sister*, and *Black Hair Sophisticate*. In addition to TV ads running on BET Sept. 6-27, an Internet marketing campaign has been launched on BET.com.

Billboard Hot Rap Singles™ — September 15, 2001

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

This Week	Last Week	Wks On	TITLE Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 — 1 Week At Number 1	
1	2	6	RAISE UP Jive 42937*	Petey Pablo
2	1	14	MY PROJECTS Infinite 2225*/Tommy Boy	Coo Coo Cal
3	3	3	PO' PUNCH Pocket Change 2121	Po' White Trash And The Trailer Park Symphony
4	NEW		LIVING IT UP [illegible]/Def Jam 588741*/IDJMG	Ja Rule Featuring Case
5	NEW		BOUNCE Fo' Life 3007/Freydan	Survivalist
6	5	6	LET'S BE FRIENDS Heartless 12126	TaTa + Brando Featuring Larry Poteat Of The Donz
7	4	13	PURPLE HILLS Shady 497583/Interscope	D12
8	NEW		WE RIGHT HERE Ruff Ryders/Def Jam 588746*/IDJMG	DMX
9	7	2	GRIPPIN GRAIN Urban Spears 0002/Urban Dreams	Tha Young Millionaires
10	8	6	ALL MY THUGS Heartless 17426	Young Phantom
11	NEW		TRUNK FALL OFF Ghetto Savvy 1000*	Jailbird
12	6	13	Y'ALL DON'T WANNA Eastern Conference 325*/Rawkus	Skillz
13	NEW		UGLY Beat Club 497[illegible]*/Interscope	Bubba Sparxxx
14	11	8	50 PLAYAZ DEEP [illegible] 015111/Universal	Drunken Master Featuring Lola Damone
15	20	7	CAN'T DENY IT Desert Storm/Elektra 67231*/EEG	Fabolous Featuring Nate Dogg
16	17	4	I'M A THUG Slip-N-Slide 85141*/Atlantic	Trick Daddy
17	21	8	BAD BOY FOR LIFE Bad Boy 79400*/Arista	P. Diddy, Black Rob & Mark Curry
18	15	8	AREA CODES Disturbing Tha Peace/Def Jam 588671*/IDJMG	Ludacris Featuring Nate Dogg
19	14	2	GHETTO GIRLS So So Def 79612*/Columbia	Lil Bow Wow
20	10	2	CANDY Def Jam 588730*/IDJMG	Foxy Brown Featuring Kelis
21	19	4	SET IT OFF Cash Money 860956*/Universal	Juvenile
22	RE-ENTRY		CAN'T TAKE IT NO MORE Long Term South 0124*	Psycster
23	9	9	MAKE IT VIBRATE Darkside 003*	Rising Son
24	12	19	SUPERB FY Station 5690*	Superb
25	NEW		FUNK 420 [illegible]/[illegible]	Empty Mynd

Records with the greatest sales gains this week. Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for CD. * Indicates CD unavailable, in which case, catalog number is for the maxi-single, DVD, cassette, vinyl or cassette maxi-single respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Awards Show Caps Second Billboard/BET Conference

Kicking off the conference slate of seven panels Aug. 29 was "Surviving the Downsizing," moderated by *Billboard* rap/R&B associate editor Gail Mitchell. Smiling after the session are, from left, Rainmaker Solutions CEO James Andrews, JS Media Relations' Juanita Stephens, Mitchell, Jadanansi Music Group GM Ed Strickland, TaylorMade Media president Karen Taylor, and Fortress Marketing/Hidden Beach consultant Thornell Jones.

Wrapping up the first day of panels was the "Producers' Panel," during which the next generation of star producers shared their industry perspectives and advice. Flanking moderator and *Billboard* staff writer Rashaun Hall are, standing from left, F5 Productions' Rockwilder and Axis Music Group's James Poyser. Seated, from left, are N-Tity Productions' Nokio, Ghet-O-Vision Entertainment CEO/Arista VP of A&R Kwan "K.P." Prather, and Black Baby's Bryan-Michael Cox.

Alan Grunblatt, president of In the Paint/Koch Entertainment, pictured standing at the far left, led "The Independent Viewpoint" discussion. Among those offering opinions on the state of indie affairs were Divine Mill owner KayGee and Forceful Enterprises VP Terrence Gittens. Seated, from left, are 280 East Records' chief administrative officer Vincent Carroll, Loud Records' senior VP of promotion Randy Franklin, and Full Force member/Forceful Records principal Bowlegged Lou.

RCA recording artist Coko, right, presents Divine Mill/Warner Bros. artist Jaheim with his award for top R&B/hip-hop single, sales for "Could It Be."

Jive recording artist Joe won the top R&B/hip-hop single award for "Stutter."

The second annual Billboard/BET R&B/Hip-Hop Conference rolled into town Aug. 28-30 at the New York City Hilton, capped this year by *Billboard's* first-ever R&B/hip-hop awards show Aug. 30 (see story, page 1). In addition to panels covering such diverse topics as downsizing, song publishing, record production's next generation, and artist perspectives on the status of the black music industry, attendees were also treated to talent showcases that included artists from the Heineken Foundation/Red Star Records and 280 East Records rosters and lounges sponsored by Kool, Heineken, and Häagen-Dazs ice cream. (Photos by Chuck Pulin)

Def Soul recording artist Musiq Soulchild, the award show's big winner, proudly displays his four trophies.

Jive recording artist Joe, right, connects with Heineken brand manager Scott Hunter Smith for a photo in the press room after the show. (Photo by Kristin Callahan)

Six Degrees recording artist Michael Franti of Spearhead presented the R&B/hip-hop songwriter of the year award. Franti accepted the award on behalf of Jive recording artist R. Kelly, who was unable to attend.

Billboard R&B/hip-hop charts manager Minal Patel, pictured in the middle, helmed "Finding the Right Mix." Among that panel's expert mixologists were, standing from left, WBOT Boston/WZMX Hartford, Conn./SuperRadio's Clinton Sparks, Red Alert Productions' DJ Red Alert, Rashidi Hendrix (Koch), and Sonic & Vader (Wonder Twinz). Seated, from left, are Music Choice's Charles Dixon and WQHT New York's Jazzy Joyce.

Conference opening-night festivities featured a performance by RCA rap group Smash Task, pictured here with, from left, KTFA Entertainment's Robert "Kool" Bell and *Billboard's* Rashaun Hall and Gail Mitchell.

Capping the conference panel series was Thursday afternoon's "The Black Music Industry: Then & Now," which featured a host of new-school and old-school artists. Smiling for the camera are, from left, Goodvibe/Barak/JCOR's Mystic, WEA/Warner Germany's Bootsy Collins, producer/artist Narada Michael Walden, BET VP of programming/panel moderator Stephen Hill, KTFA Entertainment's Robert "Kool" Bell, Warner Bros.' Bobby Avila, PSP Entertainment's Dr. Roxanne Shanté, and Motive/MCA's Jaguar.

Loud executive VP/co-owner John Rifkind, left, and Loud GM Randy Roberts accept independent label of the year honors for their label.

Def Jam/Def Soul president Kevin Liles was on hand to pick up Def Jam's award for major label of the year.

2001 BILLBOARD/BET R&B/HIP-HOP CONFERENCE AND AWARDS

ASCAP sponsored the "Behind the Song" panel, moderated by Classic Music Publishing president Kris Fite, pictured third from left. She was joined by, from left, Groundbreaking Music/Sony/ATV Music songwriter Shamora Crawford; ASCAP VP of creative affairs Jeanie Weems; LoRider Music Group president Tony Prendatt; Universal Records VP of creative urban affairs (East Coast) LaRonda Sutton; and Winkler Law Firm principal Maury Winkler.

The Heineken Master Control radio room was buzzing throughout the three-day event. Shown, from left, are an unidentified attendee; Ghet-O-Vision Entertainment CEO/Arista VP of A&R Kawan "K.P." Prather; Alen Griffin, WVEE Atlanta's morning DJ; WEA/Warner Germany's Bootsy Collins; KTFA Entertainment's Robert "Kool" Bell; Heineken brand manager Scott Hunter Smith; and Full Force member/Forceful Records principal Bowlegged Lou.

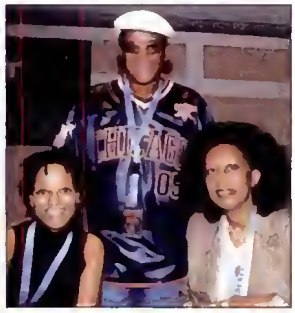
Loud recording act Tha Liks gave a stellar performance at the awards show.

Among the acts who performed at Wednesday night's new-talent showcase was R&B singer Paul Hill of Harmoniepark Entertainment Group.

The award show's hosts—Elektra artist and WQHT New York on-air personality Angie Martinez, left, and comedian Alex Thomas—share a laugh onstage.

Red Star Records artist Eddie Jackson performs at the launch of the Heineken Foundation/Red Star Records showcase.

Goodvibe/Barak/JCOR recording artist Mystic keeps things positive with a performance of her debut single, "The Life."



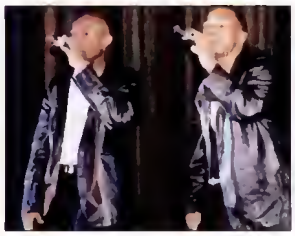
Kicking things off on the conference's second day was the "Retail Rap" session chaired by veteran retailer George Daniels, proprietor of Chicago's legendary George's Music Room. Joining him were, from left, Elektra national sales manager Janine Horton and Music Emporium president/CEO Barbara Spencer.

Blackground/Virgin recording artist and *Billboard* R&B/hip-hop award nominee Tank pours his heart out during his performance, which he dedicated to his late labelmate, Aaliyah.

On hand covering the conference and the awards show was American Urban Radio Networks (AURN), which will broadcast a special two-hour syndicated program via its radio programs *USA Music Magazine* and *Super Jam Survey* Sept. 14-15. Taking a breather between sessions are, from left, *Billboard* rap/R&B associate editor Gail Mitchell, AURN president Jay Williams, AURN director of marketing communciations Dawn Hill, *Billboard* urban advertisting director Andy Anderson, and *Billboard* staff writer Rashaun Hall.

Billboard R&B/Hip-Hop Awards presenters Salt 'N Pepa check out the Kool Lounge after the show. Pictured, from left, are Sandy "Pepa" Denton, Prime Access president/CEO Howard Buford, Cheryl "Salt" James, and Prime Access account executive Orlando Mendoza. (Photo by Michael Stropoli)

The 280 East Records Distribution showcase on Wednesday evening featured, among others, Unbreakable Records' BeeAre, Grown Man Records' Maddie Madd, and N9N Stop Entertainment's Big 7, right, is pictured with an unidentified member of his crew.



Epic's Ruff Endz had the crowd grooving to its latest single, "Cash, Money, Cars, Clothes."

Moyo/Interscope recording artist Bilal closed the show with soul-stirring versions of "Fast Lane" and "Soul Sista," which he dedicated to Aaliyah.

SEPTEMBER 15 2001 Billboard® Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	**I'm Real** — NUMBER 1 — 1 Wk At No. 1 — Jennifer Lopez Feat. Ja Rule (Epic)
2	4	9	**Izzo (H.O.V.A.)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
3	1	20	**Fallin'** — Alicia Keys (J)
4	7	9	**Family Affair** — Mary J. Blige (MCA)
5	5	12	**Differences** — Ginuwine (Epic)
6	3	13	**Contagious** — The Isley Brothers (DreamWorks)
7	6	18	**Where The Party At** — Jagged Edge With Nelly (So So Def/Columbia)
8	8	15	**One Minute Man** — Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
9	10	11	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
10	14	6	**Rock The Boat** — Aaliyah (Blackground)
11	9	17	**U Remind Me** — Usher (Arista)
12	11	12	**Area Codes** — Ludacris Feat. Nate Dogg (Disturbing Tha Peace/Def Jam/IDJMG)
13	24	2	**You Rock My World** — Michael Jackson (Epic)
14	20	6	**Living It Up** — Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)
15	13	27	**Feelin' On Yo Booty** — R. Kelly (Jive)
16	12	12	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
17	19	13	**Can't Deny It** — Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
18	18	9	**Lifetime** — Maxwell (Columbia)
19	16	19	**Just In Case** — Jaheim (Divine Mill/Warner Bros.)
20	21	8	**Love Of My Life** — Brian McKnight (Motown)
21	15	19	**The Way** — Jill Scott (Hidden Beach/Epic)
22	17	18	**Music** — Erick Sermon (NYLA/Def Squad/Interscope)
23	35	4	**Ugly** — Bubba Sparxxx (Beat Club/Interscope)
24	22	14	**Set It Off** — Juvenile (Cash Money/Universal)
25	25	26	**Peaches & Cream** — 112 (Bad Boy/Arista)
26	28	11	**Dance With Me** — 112 (Bad Boy/Arista)
27	23	18	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
28	27	8	**Girl Next Door** — Musiq Soulchild Feat. Ayana (Def Soul/IDJMG)
29	29	21	**She's All I Got** — Jimmy Cozier (J)
30	26	18	**John Doe** — Public Announcement Feat. LeLe (RCA)
31	31	5	**What Am I Gonna Do** — Tyrese (RCA)
32	30	25	**Can't Believe** — Faith Evans Feat. Carl Thomas (Bad Boy/Arista)
33	40	7	**Knock Yourself Out** — Jadakiss (Ruff Ryders/Interscope)
34	36	6	**Fast Lane** — Bilal Featuring Jadakiss (Moyo/Interscope)
35	32	19	**Take You Out** — Luther Vandross (J)
36	39	31	**Get Ur Freak On** — Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)
37	33	5	**Because I Got High** — Afroman (Universal)
38	44	9	**Raise Up** — Petey Pablo (Jive)
39	34	34	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
40	37	27	**Let Me Blow Ya Mind** — Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
41	45	27	**Superwoman Pt. II** — Lil' Mo Feat. Fabolous (EastWest/EEG)
42	46	38	**Love** — Musiq Soulchild (Def Soul/IDJMG)
43	42	10	**Slowly** — Tank (Blackground)
44	48	4	**We Right Here** — DMX (Ruff Ryders/Def Jam/IDJMG)
45	43	14	**Brown Skin** — India.Arie (Motown)
46	41	20	**We Need A Resolution** — Aaliyah Feat. Timbaland (Blackground)
47	75	2	**You Gets No Love** — Faith Evans (Bad Boy/Arista)
48	53	4	**Candy** — Foxy Brown Feat. Kelis (Def Jam/IDJMG)
49	50	4	**What If** — Babyface (Arista)
50	54	9	**ILuvIt** — Snoop Dogg Presents Tha Eastsidaz (Doggy Style/TVT)
51	73	3	**Shine** — Lil Wayne (Cash Money/Universal)
52	69	3	**Ballin' Out Of Control** — Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
53	60	6	**Made To Love You** — Gerald Levert (Elektra/EEG)
54	51	7	**Gangsta (Love 4 The Streets)** — Lil' Mo (Elektra/EEG)
55	52	2	**U Got It Bad** — Usher (Arista)
56	55	12	**My Projects** — Coo Coo Cal (Infinite/Tommy Boy)
57	49	13	**Round & Round** — Hi-Tek Feat. Jonell (Rawkus)
58	47	10	**Ghetto Girls** — Lil Bow Wow (So So Def/Columbia)
59	—	1	**Grimey** — Violator Feat. Noreaga (Violator/Loud/Columbia)
60	61	2	**Let's Ride** — The O'Jays (MCA)
61	64	3	**Lights, Camera, Action!** — Mr. Cheeks (Universal)
62	67	3	**Do U Wanna Roll (Dolittle Theme)** — R.L., Snoop Dogg & Lil' Kim (J)
63	62	12	**Please Don't Mind** — Philly's Most Wanted (Atlantic)
64	56	4	**The Girlies** — Lil Romeo (Soulja/Priority)
65	70	3	**Enjoy Yourself** — Allure (MCA)
66	58	3	**You Can't Touch Me** — Royce Da 5'9" (Game/Columbia)
67	—	1	**#1** — Nelly (Priority)
68	—	1	**Formal Invite** — Ray J (Atlantic)
69	63	5	**Something In The Past** — Jesse Powell (Silas/MCA)
70	—	1	**Burn** — Mobb Deep (Loud/Columbia)
71	—	1	**Who We Be** — DMX (Ruff Ryders/Def Jam/IDJMG)
72	65	16	**Just A Baby Boy** — Snoop Dogg Feat. Tyrese & Mr. Tan (Universal)
73	66	7	**Lunch Or Dinner** — Sunshine Anderson (Soulife/Atlantic)
74	—	1	**Cash, Money, Cars, Clothes** — Ruff Endz Feat. Memphis Bleek (Epic)
75	—	3	**We Gonna Make It** — Jadakiss Feat. Styles (Ruff Ryders/Interscope)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 135 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

SEPTEMBER 15 2001 Billboard® Hot R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	43	10	**Where The Party At** — NUMBER 1 — 1 Wk At No. 1 — Jagged Edge With Nelly (So So Def/Columbia)
2	1	4	**Someone To Call My Lover** — Janet (Virgin)
3	2	8	**Loverboy** — Mariah Carey Feat. Da Brat & Ludacris (Virgin)
4	4	9	**Bootylicious** — Destiny's Child (Columbia)
5	5	6	**Raise Up** — Petey Pablo (Jive)
6	3	14	**My Projects** — Coo Coo Cal (Infinite/Tommy Boy)
7	6	9	**Take You Out** — Luther Vandross (J)
8	7	18	**There She Goes** — Babyface (Arista)
9	11	3	**Po' Punch** — Po' White Trash And The Trailer Park Symphony (Pocket Change)
10	—	1	**Living It Up** — Ja Rule Featuring Case (Murder Inc./Def Jam/IDJMG)
11	21	12	**U Remind Me** — Usher (Arista)
12	—	1	**Chillin' In Your Benz** — Exhale (Real Deal/Orpheus)
13	9	15	**Fill Me In** — Craig David (Wildstar/Atlantic)
14	8	5	**Give** — Tha Dons (Heartless)
15	10	14	**She's All I Got** — Jimmy Cozier (J)
16	13	9	**This Is Me** — Dream (Bad Boy/Arista)
17	—	1	**Bounce** — [illegible] (Ile Life/Treydon)
18	19	6	**Let's Be Friends** — TeTe + Brando (Heartless)
19	15	11	**Purple Hills** — D12 (Shady/Interscope)
20	—	1	**We Right Here** — DMX (Ruff Ryders/Def Jam/IDJMG)
21	12	17	**Keep It Real** — [illegible] (Rising Hi)
22	14	26	**Fiesta** — R. Kelly Feat. Jay-Z (Jive)
23	—	1	**Bye Bye Baby** — Brandy Moss-Scott (Heavenly)
24	24	2	**Grippin Grain** — The Young Millionaires (Urban Sports/Urban Dreams)
25	22	6	**Family Affair** — Mary J. Blige (MCA)
26	16	4	**Enjoy Yourself** — Allure (MCA)
27	20	7	**Used To Love** — Keke Wyatt (MCA)
28	25	6	**All My Thugs** — Young Phantom (Heartless)
29	17	9	**Don't Mess With The Radio** — Nivea (Jive)
30	18	16	**I Do!!** — Toya (Arista)
31	—	1	**I'm Real** — Jennifer Lopez Feat. Ja Rule (Epic)
32	—	1	**Trunk Fall Off** — Jarbird (Ghetto Savvy)
33	23	13	**Y'all Don't Wanna** — Skillz (Eastern Conference/Rawkus)
34	70	2	**Ugly** — Bubba Sparxxx (Beat Club/Interscope)
35	32	16	**Fallin'** — Alicia Keys (J)
36	27	24	**Stranger In My House** — Tamia (Elektra/EEG)
37	29	10	**Hey Hey** — Athena Cage (Priority)
38	31	4	**50 Playaz Deep** — Drunken Master Feat. Lola Damone (FB/Universal)
39	49	7	**Can't Deny It** — Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
40	46	6	**I'm A Thug** — Trick Daddy (Slip-N-Slide/Atlantic)
41	40	4	**Feelin' On Yo Booty** — R. Kelly (Jive)
42	50	9	**Bad Boy For Life** — P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
43	42	10	**Area Codes** — Ludacris Feat. Nate Dogg (Disturbing Tha Peace/Def Jam/IDJMG)
44	41	2	**Ghetto Girls** — Lil Bow Wow (So So Def/Columbia)
45	30	2	**Candy** — Foxy Brown Feat. Kelis (Def Jam/IDJMG)
46	28	21	**Hit 'Em Up Style (Oops!)** — Blu Cantrell (RedZone/Arista)
47	48	4	**Set It Off** — Juvenile (Cash Money/Universal)
48	38	10	**Love It** — Bilal (Moyo/Interscope)
49	66	3	**Can't Take It No More** — [illegible] (Long Term South)
50	26	10	**Make It Vibrate** — [illegible]
51	33	10	**Cluck Cluck** — The Product G&B Feat. Wyclef (Yclef/J)
52	37	18	**Superb** — Superb (FY Sutton)
53	—	14	**We Need A Resolution** — Aaliyah Feat. Timbaland (Blackground)
54	60	3	**There It Is** — Ginuwine (Epic)
55	—	1	**Funk** — Empty Mynd (420/Orpheus)
56	—	1	**Cut Throat** — John Gotti (Big Pocket/Orpheus)
57	35	25	**Missing You** — Case (Def Soul/IDJMG)
58	47	14	**None Tonight** — Lil' Zane (Worldwide/Priority)
59	44	9	**Just In Case** — Jaheim (Divine Mill/Warner Bros.)
60	39	4	**We Gonna Make It** — Jadakiss Featuring Styles Of The Lox (Ruff Ryders/Interscope)
61	56	40	**Could It Be** — Jaheim (Divine Mill/Warner Bros.)
62	34	4	**Everyday's A Party** — [illegible] (MCA)
63	62	2	**Lights, Camera, Action!** — Mr. Cheeks (Universal)
64	58	12	**Music** — Erick Sermon (NYLA/Def Squad/Interscope)
65	64	2	**Shine** — Lil Wayne (Cash Money/Universal)
66	59	43	**Soul Sista** — Bilal (Moyo/Interscope)
67	69	17	**Miss California** — Dante Thomas Feat. Pras (Rat Pack/Elektra/EEG)
68	75	52	**One More Chance/Stay With Me** — The Notorious B.I.G. (Bad Boy/Arista)
69	—	1	**Izzo (H.O.V.A.)** — Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
70	—	8	**Grimey** — Violator Feat. Noreaga (Violator/Loud/Columbia)
71	51	13	**What It Is** — Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
72	45	18	**My Baby** — Lil Romeo (Soulja/Priority)
73	57	17	**Survivor** — Destiny's Child (Columbia)
74	—	1	**Goodie Goodie** — Thrill Tha Playa Of The 69 Boyz (Home Base)
75	52	2	**Baller** — Richard Burton Feat. Ruff Endz (MCA)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Hip-Hop Awards

Continued from page 7

hip-hop artist, top R&B/hip-hop singles artist, and top male R&B/hip-hop artist. "For me, it's love, life, peace, and music."

Def Soul sister label Def Jam won the award for top major label. "We have a lot of great artists who make us look smart," said Def Jam/Def Soul president Kevin Liles, who was on hand to accept the award. "As a label, we have a house of superstars and soon-to-be stars. We fan their fires; we don't start them. We take pride in being not the force that makes the artist but rather the force that drives them. We are an artist-driven label."

When asked about any special promotions revolving around Soulchild's multiple wins, Liles responded, "By the same token, we're not into self-promotion. To preserve our award next year, we're just going to continue making the best music and videos we can."

JAHEIM

Presenting behind-the-scenes commentary, artist interviews, and highlights from the awards ceremony, AURN's upcoming awards show broadcast will be heard on such major-market outlets as WWRL New York; KJLH Los Angeles; WHUR Washington, D.C.; WVAZ Chicago; WDAS Philadelphia; KRNB Dallas; WGPR Detroit; KMJQ Houston; WZAK Cleveland; WYLD New Orleans; KPRS Kansas City, Mo.; and WAMO Pittsburgh.

"We were delighted to be a part of *Billboard's* first R&B/hip-hop awards show," AURN president Jay Williams said. "Station reaction has been fantastic, with the excitement of interviewing a cross-section of musical celebrities, from Bootsy Collins and Robert 'Kool' Bell to Jaheim and many others."

The R&B/hip-hop awards show was presented in association with Heineken and hosted by WQHT New York personality and Elektra artist Angie Martinez and comedian/actor Alex Thomas.

"Heineken is looking forward to being involved again next year," company brand manager and president of the Heineken Foundation/Red Star Records Scott Hunter Smith said. "It was a well-done show with a great turnout. One of the highlights for me was the tribute that [Blackground artist] Tank did for Aaliyah," who died the week of the conference.

Echoing that sentiment was Loud GM Randy Roberts, whose company earned kudos as the top independent label. "For this being a first-time show, I was impressed with the pacing and flow," he said. "*Billboard* has a great brand name and an awards show franchise with the annual Billboard Music Awards and the Latin awards. So why not an annual R&B/hip-hop awards show?"

George Daniels, proprietor of Chicago retail outlet George's Music Room, believes it's important to give a stage not only to R&B/hip-hop's well-established artists but also to the genre's young and aspiring talents. "Showcasing developing artists will only bring further recognition for them, the concept being that it gives them a chance to accomplish what established superstars have. And targeted tie-ins between local independent/major retail and nominated artists in this kind of awards show will also help pump up new and established artists."

Demmette Guidry, senior VP of urban music at Warner Bros., added, "It was good to see artists recognized for actual achievement vs. a subjective popularity contest."

Among the night's other winners was one of Guidry's acts, Divine Mill/Warner Bros. artist Jaheim, who won the top R&B/hip-hop single sales award for his song "Could It Be." Asked for his feelings about receiving his first industry award, Jaheim said, "I've always dreamed of what it would be like to perform in front of thousands of people. But the energy I felt walking up onstage, feeling the love from my fans as well as the industry, and actually holding that award in my hand—it felt almost perfect. The only thing missing was my mother's smiling face."

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Beat Box™

by Michael Paoletta

IN THE FLESH: Without question, Briton **Danny Howells** is one of this summer's hardest-working DJs. Not content to simply lounge on the beaches of Ibiza, Spain, by day and wreak havoc on the island's dancefloors by night, Howells prefers to trot around the world (nonstop), plying his musical vision to the international club community.

"It's been a pretty mad schedule this summer," confirms Howells, who has crisscrossed the globe more than once the past few months. In a few hours, he'll begin a marathon Labor Day DJ set at New York City's Vinyl club.

HOWELLS

Howells—whose career is handled by **Steve Burton** of Brighton, England-based 7PM—says he thrives in such an atmosphere. "When it's relentless like it's been recently, i just go into autopilot. The traveling keeps me on my toes—it keeps me very aware of what's going on around the world."

Now, if you happened to miss one of Howells' live sets, don't fret: He says he's scheduled to embark on another U.S. tour in October or November. Until then, you may want to snag a copy of his recently issued beat-mixed set, *Nocturnal Frequencies 3* (Logic 3000/BMG). it *almost* captures the same wicked tension of his incredible live sets.

Tuesday (11) sees the release of DJ **Dave Ralph's** two-disc *Naturalized*, his third set for Kinetic Records. In addition to such club staples as **X-Press 2's** "Muzikizum" and **Fragma's** "You Are Alive," the aurally invigorating *Naturalized* opens with Ralph's own "islands of Light," a fine preview into his next (and first) album of all original material. in honor of the new collection, Ralph commenced the Naturalized tour last month; it will continue through October.

BEATS INTERNATIONAL: On Sept. 18, Ryko-distributed Six Degrees Records unveils its new series, "Under the Influence," which will spotlight globally recognized DJs. New York's **DJ Spooky That Subliminal Kid** (aka writer/bassist/producer **Paul D. Miller**) was tapped to mix the first volume.

According to label co-founder **Bob Duskis**, each set will spotlight a different DJ and his/her musical influences. Additionally, each featured artist will choose how to approach the project—whether beat-mixing the set or something more experimental. Left to their own devices, "DJs don't have to worry about the constraints of moving a dancefloor," Duskis says, "and they can focus on tracks that have been influential to them."

Those who have experienced Spooky's live sets know that musical diversity reigns supreme. Ditto for this collection, which features the sounds of **Moby**, **Ryuichi Sakamoto**, **Michael Franti & Spearhead**, **Sonic Youth**, and Iranian-born vocalist **Sussan Deyhim**, among others.

NEW & NOTEWORTHY: We have Universal Jazz U.K. to thank for two essential sets: **Underground Sound of Lisbon's** *Etnocity* and **De-Phazz's** *Death by Chocolate* due Monday (10) and Friday (14), respectively.

With *Etnocity*, Underground Sound of Lisbon masterminds **Rui Da Silva** and **DJ Vibe** (aka **Tó Pereira**) deliver a potent collection of remixes and original compositions, with a focus on Portuguese artists and traditions.

On *Death by Chocolate*, German collective De-Phazz offers a deliriously rich soundscape that wouldn't sound out of place if played alongside recordings by **Dr. Buzzard's Original Savannah Band**, **St. Germain**, **Shirley Bassey**, **Nuyorican Soul**, **Jimmy Smith**, and **Basia**. And vocalist **Pat Appleton** is a real treasure.

Also of note are the following compilations: **Joe Bermudez's** *Circuit Sessions 9* (4Play Records/Alternative Distribution Alliance), *Ethereal Melodic Trance* (Water Music), *Groovejet—The Compilation* (Pagan/Ark21), **Trüby Trio's** *DJ-Kicks* (K7/Studio Distribution), *Electro Lounge 2* (the Right Stuff/EMI Capitol), **Deep Dish's** *Yoshiesque Two* (React/Yoshitoshi Recordings), **José Padilla's** *Café del Mar—Volume 6* (MCA), *Love From the Sun* (Ubiquity), and **Jacky Jayet's** *Suite 706—At Hyatt Regency Paris-Madeleine* (Milan/BMG).

Jive Electro's Groove Armada Bids 'Goodbye Country (Hello Nightclub)'

BY MICHAEL PAOLETTA

NEW YORK—British duo Groove Armada spent part of its summer vacation on the hedonistic and beat-savvy island of Ibiza, Spain. In addition to DJing at clubs like Pacha and Amnesia, partners Andy Cato and Tom Findlay spent ample time relaxing in their rented villa, which, according to Cato, was set high above a canyon, with a lovely view of the sea.

Having recently completed their new (and third) album, *Goodbye Country (Hello Nightclub)*, Cato and Findlay thought the trip to Ibiza was a necessity. "We spent nine months recording this album in a barn in the countryside, in Cotswolds [near Oxford]," says Cato, who adds that recording for *Goodbye Country* began 12 months ago. "We were doing 12- to 15-hour days in the studio, primarily just the two of us, and after a while, it kind of gets to you."

Cato says solitude in such an "intense process" needs to be followed by the exact opposite—hence the album's title. "Ibiza offers a good vibe for chilling out—as well as partying all night. It's a good combination."

PROPER BALANCE

The same can be said for *Goodbye Country*, a seamless journey through the many shadings of clubland, encompassing house, R&B/hip-hop, leftfield, and post-disco funk. Due Tuesday (11) from Jive Electro and Monday (10) in the U.K. via Pepper/Jive, the set soothes as much as it invigorates. it features contributions from Richie Havens, Nile Rodgers, and Jeru the Damaja, among others. The duo's songs are published by Warner/Chappell Music Ltd. (Performing Right Society) and Universal-PolyGram International Publishing (ASCAP).

Jive Electro director of marketing John Trepp finds the new album refreshing and dynamic. "it has much depth, many different shades," he says. "It's musical and introspective."

Unlike its predecessor *Vertigo*, (which has sold 120,000 units, according to SoundScan), *Goodbye Country* relies more on live musicianship than sampling. "On *Vertigo*, lots of grooves were built around samples," Cato says. "But this time, we created the bulk of the grooves from scratch and then sampled ourselves. Live jam sessions formed the foundation of the new album." Cato credits

GROOVE ARMADA

this set's live element to the hectic international tour with a band that followed the release of *Vertigo*.

But this being a Groove Armada record, listeners can expect a few well-placed samples. Cato confesses, though, that there was a sample incorporated into a song that couldn't be cleared. In its original version, the decidedly urban "My Friend" featured, in addition to a Fatback Band sample—and unbeknownst to Cato and Findlay—a vocal snippet from Brandy.

"I had never heard of Brandy before this," Cato notes. "We heard this vocal and loved it. We were hoping it was some failed '80s girl band or something. Then we learned it was the same girl who played Moesha on TV. In the end, we had Celetia Martin re-sing the lyrics."

Jive Electro previewed the album with "Superstylin'," a dancehall-inflected club track that was delivered to radio (alternative, rhythm-crossover, and top 40) the week of Aug. 13. (The single arrived in stores Sept. 4.) Such stations as WKTU New York, KCRW Los Angeles, and KFSD San Diego immediately added the track.

"We've been playing 'Superstylin' ' for the past seven weeks, and we're getting incredible phone reactions," says KCRW music director Nic Harcourt, who also hosts the station's influential morning show, *Morning Becomes Eclectic*. "*Goodbye Country* is such a strong album that we're also playing other tracks as well."

In August, the label brought the duo to the U.S. for DJ showcases in New York City, Los Angeles, and Boulder, Colo. "With Groove Armada, it all starts at the club level and grows from there," explains Trepp, who adds that several album tracks will be streamed via a number of Web sites and portals, including Groove-armada.com.

Managed by Martin Hall of London-based Hall or Nothing and booked by Sam Kirby of New York City-based Evolution Talent Agency, Groove Armada is scheduled to tour with a full band throughout Europe and the U.S. in October and November, respectively.

FOR THE RECORD

The recent Dub Pistols profile (*Billboard*, Sept. 1) stated incorrect publishing information. The act's songs are handled by Deconstruction Songs Ltd. (Performing Right Society [PRS]), BMG Songs (ASCAP), and Bug Music Ltd. (PRS) and Low Tech Music (ASCAP), both administered by Bug Music.

The Beat Box Hot Plate

• **Maxwell**, "Lifetime" (Columbia single). Soul stylist Maxwell's "Lifetime" receives the overhauling of a lifetime by **Everything but the Girl's Ben Watt**. Wisely, Watt never lets the warm beats and lush rhythms overshadow Maxwell's sublime vocals.

• **Viola**, "Little Girl" (Nervous Records single). The vocally gifted Viola debuted the beautiful "Little Girl" at the recently held Billboard Dance Music Summit. Since then, such DJs as **"Little" Louie Vega** and **Tony Humphries** have wholly embraced this soulful vocal track that is as lyrically deep as it is rhythmically warm.

• **Telephono Allstars Featuring Latanza Waters**, "Do it to the Music" (723 Music/Subliminal single). Remixer **E-Smoove** provides the supple classic-house grooves over which singer supreme Latanza Waters encourages everyone to do as the title suggests.

• **Loudeast**, "Lights Off!" (Shinichi/Yoshitoshi Recordings single). One of many winning moments on **Deep Dish's** beat-mixed compilation, *Yoshiesque Two*, the deep and dark "Lights Off!" pays homage to acts like **Jaydee** and **Kebekelectrik**.

• **Santal Featuring Titus**, "Be With You" (Guidance Recordings single). With "Be With You," producer **Chris Brann** and singer Titus have crafted one of the year's most soul-drenched house jams.

• **The Drumbums**, *The Drumbums EP* (Dis-Funktional/Subliminal). "I Like This" is a fine study in excessive percussion, albeit with a rubbery bassline and Spanish guitar. "Darkness" unites progressive house rhythms with a sublime orchestral breakdown.

• **Full Intention**, "Can't Get Over You" (Dtension/Strictly Rhythm single). Fans of Full Intention's signature retro-splashed grooves will find much to admire on this string-laden, **Teena Marie**-referencing track. Flip the record over for the DJ mix, which samples snippets from **Martin Luther King Jr.'s** "I Have a Dream" speech.

MICHAEL PAOLETTA

SEPTEMBER 15 2001 Billboard

Hot Dance Music™

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

Club Play

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	TITLE Imprint & Number/Promotion Label	ARTIST
				NUMBER 1 (2 Weeks At Number 1)	
1	1	2	7	I FEEL LOVED Mute 42398/Reprise	Depeche Mode
2	3	6	8	TELL ME WHO Elektra PROMO/EEG	Tamia
3	4	11	5	ABSOLUTELY NOT J 21100	Deborah Cox
4	6	12	7	STAND STILL Groovilicious 253/Strictly Rhythm	Aubrey
5	7	9	10	NAME OF THE GAME Outpost/Geffen 497580/Interscope	The Crystal Method
6	8	14	9	KEEP IT COMING King Street 1134	7 Featuring Mona Monet
7	13	23	4	FEEL THIS 2001 Strictly Rhythm 12811	Robbie Rivera
8	2	3	9	RUNNING (REMIXES) Tommy Boy Silver Label 2206/Tommy Boy	Information Society
9	5	1	9	THANK YOU Arista 13986	Dido
10	14	22	4	LITTLE L Epic PROMO	Jamiroquai
11	17	32	3	CRYSTAL Reprise 42397	New Order
12	15	17	6	DIGITAL LOVE Virgin PROMO	Daft Punk
13	16	21	6	BOOTYLICIOUS Columbia 79622	Destiny's Child
14	12	4	11	YOU SET ME FREE Groovilicious 248/Strictly Rhythm	Abigail
15	9	5	11	ROMEO XL 38783/Astralwerks	Basement Jaxx
16	11	10	13	WE COME 1 Cheeky PROMO/Arista	Faithless
17	10	8	11	SOMEONE TO CALL MY LOVER Virgin PROMO	Janet
18	20	28	6	LET U GO Radikal 99080	ATB Featuring The Wild Strawberries
19	27	40	4	KNOW YOU CAN Strictly Rhythm 12807	Whatever, Girl
20	24	34	5	LOVE'S ON TIME Junior Vasquez 808	Barbara Tucker
21	21	25	5	SALSOUL NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door
				POWER PICK	
22	37	—	2	YES Tommy Boy 2206	Amber
23	28	39	5	AM TO PM Def Soul 572873/IDJMG	Christina Milian
24	18	7	12	INSIDE YOUR SECRET Jive PROMO/Capitol	Celeste Prince
25	30	42	3	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
26	36	49	3	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
27	41	46	3	LET'S GET TOGETHER Big Beat PROMO/Atlantic	Soul Logic
28	25	29	7	ALEGRIA Pharma Musica 02	Soul'amour
29	26	24	7	EVERYTHING YOU NEED Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
30	46	—	2	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
31	45	—	2	NEVER GET ME Kult 100	Dynamix Presents Nina Eve
32	40	47	3	LA BOMBA Sony Discos PROMO	Azul Azul
33	33	27	9	IT'S ALRIGHT Razor & Tie 80764	Chili Hi Fly
34	32	31	6	TWISTING MY BRAIN G2 022/Strictly Rhythm	Chris Soul & Rob Mirage
35	34	36	6	BALMES (A BETTER LIFE) V2 PROMO	Ian Pooley Featuring Esthero
36	35	20	9	OOH LA LA The DAS Label PROMO/Interscope	Valeria
37	42	45	4	JUNGLE G2 025/Strictly Rhythm	That Kid Chris
38	29	18	11	HEARD IT ALL BEFORE Soulife 85523/Atlantic	Sunshine Anderson
39	39	33	8	ELEVATION Interscope PROMO	U2
40	38	35	9	ALONE Nervous 20465	Sal & Sandy B
41	23	16	13	THE UNDERGROUND Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters
				HOT SHOT DEBUT	
42	NEW		1	BUTTERFLY Blue2 001/Blueplate	Kylie Minogue
43	47	44	5	RESURRECT ME (LIFT ME UP) West End 1005	Marty Thomas
44	19	15	12	I GOT MY PRIDE Tommy Boy Silver Label 2207/Tommy Boy	Barry Harris Featuring Pepper Mashay
45	49	—	2	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
46	NEW		1	LA LA LAND Relief 3004/Capitol	Green Velvet
47	31	19	10	YOU ARE ALIVE Groovilicious 255/Strictly Rhythm	Fragma
48	22	13	11	PLANETS OF THE UNIVERSE Reprise 42385	Stevie Nicks
49	43	38	9	REMEMBER ME Decca PROMO/Universal Classics Group	Jorio
50	50	48	4	FLIGHT 643 Nettwerk PROMO	DJ Tiesto

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	TITLE Imprint & Number/Distributing Label	ARTIST
				NUMBER 1 (1 Week At Number 1)	
1	21	21	12	WHERE THE PARTY AT So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
2	1	1	9	ALL OR NOTHING J 21058	O-Town
3	2	2	10	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
4	3	3	3	CRYSTAL Reprise 42397/Warner Bros.	New Order
5	4	5	3	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
6	7	7	19	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros.	Madonna
7	5	6	10	THIS IS ME Bad Boy 79400/Arista	Dream
8	8	9	16	FILL ME IN Wildstar/Atlantic 84886/AG	Craig David
9	6	4	7	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
10	25	—	2	U REMIND ME Arista 15024	Usher
11	10	8	5	I FEEL LOVED Mute/Reprise 42398/Warner Bros.	Depeche Mode
12	9	11	4	WITHOUT YOU Xtreme 001	Digital Allies Featuring Richard Luzzi
13	12	12	18	SURVIVOR Columbia 79566/CRG	Destiny's Child
14	11	10	29	STRANGER IN MY HOUSE [illegible]	Tamia
15	13	13	13	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 79074/Angel	Sarah Brightman
16	15	16	55	MUSIC Maverick 44909/Warner Bros.	Madonna
17	14	14	28	BY YOUR SIDE Epic 79544	Sade
18	NEW		1	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
19	16	17	15	I DO!! Arista 13973	Toya
20	24	—	33	DON'T TELL ME Maverick 44910/Warner Bros.	Madonna
21	19	18	44	SANDSTORM Groovilicious 227/Strictly Rhythm	Darude
22	17	15	34	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
23	18	19	9	PLANETS OF THE UNIVERSE Reprise 42385/Warner Bros.	Stevie Nicks
24	20	22	71	DESERT ROSE A&M 497321/Interscope	Sting Featuring Cheb Mami
25	23	—	16	STAR 69 (WHAT THE F**K) Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi single, or CD maxi single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

SEPTEMBER 15 2001 Billboard

Top Electronic Albums™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 (1 Week At Number 1)	
1	NEW		BJORK Elektra 62653/EEG	Vespertine
2	1	5	THE CRYSTAL METHOD Outpost/Geffen 493083/Interscope	Tweekend
3	2	10	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista	Totally Dance
4	3	11	THE WISEGUYS Ideal/Mammoth 810015*/Hollywood	The Antidote
5	5	12	DAFT PUNK Virgin 49606*	Discovery
6	4	12	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
7	6	6	DARUDE Groovilicious 100/Strictly Rhythm	Before The Storm
8	7	4	ATB/GEORGE ACOSTA Ultra 1051	Trance Nation America Two
9	RE-ENTRY		DJ TOM/DJ MIND-X Webster Hall NYC 24	Tranzworld: All Stars
10	8	12	SOUNDTRACK ● Elektra 62665/EEG	Lara Croft: Tomb Raider
11	9	2	GIGI D'AGOSTINO Media 14710/Arista	L'amour Toujours
12	NEW		VARIOUS ARTISTS London Sire 35871	Chilled Spirit
13	11	2	DJ DAN Kinetic 54683	In Stereo
14	13	12	LOUIE DEVITO E-Lastik 5002	N.Y.C. Underground Party Volume 3
15	10	12	PAUL OAKENFOLD Warner Sunset/FFRR 31100/London Sire	Swordfish: The Album (Soundtrack)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. Indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

SEPTEMBER 15 2001 Billboard

Hot Dance Breakouts

Club Play

1. BREAK 4 LOVE — The Collaboration Star 69
2. IT BEGAN IN AFRIKA — The Chemical Brothers Astralwerks
3. SUCH IS LIFE — Rank 1 Feat. Shanokee Tommy Boy Silver Label
4. U REMIND ME — Usher Arista
5. TO BE ABLE TO LOVE — Jessica Folker Nervous

Maxi-Singles Sales

1. FOREVER — Dee Dee Robbins
2. RULE THE PLANET — Paul Oakenfold Sony Classical/Columbia
3. 6TH GATE (DANCE WITH THE DEVIL) — D-Devils Strictly Hype
4. EL BIMBO LATINO — Love Selective Tommy Boy Silver Label
5. NO ALTERNATIVE — RBA Radikal

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Watson Beats Cancer, Returns With Heartfelt Disc On RMG

BY DEBORAH EVANS PRICE

NASHVILLE—Whenever country-music aficionados discuss the genre's best traditional male vocalists, Gene Watson's name is among those that surface, along with the likes of George Jones, Vern Gosdin, and Merle Haggard. Like others in that select class, Watson possesses not only a potent set of pipes, but an unerring song sense—qualities strongly in evidence on his new album, *From the Heart*, on RMG Records.

The collection boasts songs by such top Nashville songwriters as Bill Anderson, Skip Ewing, Frank Myers, and Leslie Satcher. The album was co-produced by Watson and Ray Pennington, who owned Watson's previous label home, the now-defunct Step One Records. *From the Heart* finds Watson in fine voice—an amazing accomplishment, considering the album was recorded earlier this year while Watson was still reeling from chemotherapy treatment for colon cancer.

"I knew I was extremely weak, and I wasn't really sure if I was ready to go in the studio," he admits. "And, as it turned out, I probably wasn't. It just made it a little bit harder on me. I think the end result was still good."

While undergoing chemotherapy, Watson was also continuing touring. "I was still out on the road trying to work and doing the best I could," says Watson, who is booked by Bobby Roberts of the Bobby Roberts Co. and managed by Allen Whitcomb of Serenity Career Direction. "I'm just not going to lie down. I refuse to give up. Call it 'heart' or 'determination' or whatever—I decided I was going to give it everything I have."

That kind of tenacity, combined with talent, made Watson one of the most consistent hitmakers of the 1970s and 1980s. His breakthrough single, "Love in the Hot Afternoon," peaked at No. 3 in 1975. It launched a successful run that included 21 top 10 singles, among them "Where Love Begins," "Farewell Party," "Fourteen Carat Mind," and "Sometimes I Get Lucky and Forget."

The native Texan began his career on indie label Resco, before signing a deal with Capitol. During the last three decades, he's spent time on various labels, including MCA, Epic, Warner Bros., and Step One. After signing with the Navarre-distributed RMG Records, he turned to his old friend Pennington to work with him on the project. "He came out of retirement to help me with it," Watson says, "and I couldn't be happier."

STASHING THE GOODS

In searching for songs, Watson turned to his private stash. "I never throw a good song away," he says. "I stockpile them. I've got briefcases of tapes that I've had from anywhere from five [to] eight years. Every once in a while, I'll go back through and listen to these demo tapes. You'd be surprised at how much great, great material that you can stockpile over the years, and I've pulled some of it out and put it on this CD."

WATSON

The resulting album is a musical feast that includes a stunning cover of Lefty Frizzell's signature tune "I Never Go Around Mirrors," the blue-collar anthem "The Man An' Me and You," the hauntingly effective single "Next to Nothin', " the Boudleaux Bryant classic "Take Me As I Am or Let Me Go," and the stone-country ballad "Would It Be Cheatin'," an ode to lost passion that finds a man asking his wife "Would it be cheatin' if I still loved the girl you used to be?"

"So many people change throughout the years," Watson says of married life, "and I think a lot of times you grow apart. This song is so truthful and to the point."

TO THINE OWN SELF BE TRUE

As he began this latest chapter in his career, Watson's prevailing thought was consistency. "The one thing I wanted to keep in mind was 'Don't change myself.' I'm what some people call a stylist," says the man who has paved the way for such neo-traditionalists as Alan Jackson and Brad Paisley. "I wanted to record music that would enhance the stories I was trying to tell, and yet be as distinct as I could be. I wanted my fans to listen to me and say, 'Hey, that's Gene Watson.'

"I feel fortunate that I've kind of maintained my identity through the 'Rhinestone Cowboy' days, the *Urban Cowboy* phase, the outlaw phase, the country rock, and who can forget the middle-of-the-road [phase]? There are all those phases that music has been through. When they wear down and wear out, it all comes back to traditional country music. So I just feel extremely fortunate. I just want to be out there for the fans and do my shows and record the kind of stuff that the public expects of me."

To let Watson's public know he has a new album out, RMG Records president George Collier says he plans a heavy presence at retail. "It will be in the Wal-Mart and Kmart chains, and we are doing real heavy advertising," Collier says. The album streets Sept. 11. "We're doing a national campaign with Tower, a retail campaign with Meijer Stores . . . and we have a promotion going on with Best Buy. We are also doing a Texas-music deal with Wherehouse."

Tim Petersen, music buyer for the Trans World chain, says there's a market out there for veteran country acts. "I would definitely bring it in," Petersen says. "I've always had good luck, especially with [RMG] . . . We're not moving tons of units, but obviously there's a fan out there looking for that stuff."

There will also be a video for the single "Next to Nothin' " going to video outlets, and Collier says a strong push at radio is planned. "We have nine people promoting this record, so we are doing a very extensive regional and national promotion campaign. We have to get radio play to sell it through."

Collier also plans to emphasize Watson's Texas country roots. "He's a Texas artist, born and bred," he says. "There's enough accounts and radio to sell an enormous amount of product when everybody gets behind this."

For his part, Watson is just happy to be doing what he loves. "It's a new lease on a career," he says. "I feel great. I'm getting more strength every day. We are working a full schedule now. It's still kind of tough, because it takes a long time to get your strength back after that chemo, but I'm even more determined than I've ever been in my life. I have everything to look forward to."

TO OUR READERS

Nashville Scene will return next week.

Bluegrass Gets Red Hot

Dualtone Disc Joins Growing Number Of Rock Tributes

BY JIM BESSMAN

NEW YORK—Bluegrass artists have long looked to rock music for inspiration, but with *Hayseed Dixie—A Hillbilly Tribute to AC/DC*, the bluegrass tribute-to-rock-artist album concept has attained heightened visibility.

The Dualtone Music Group title was released April 12, and according to company co-founder Scott Robinson, it continues to sell 2,000 copies each week while garnering multi-format radio response. But while *Hayseed Dixie* has understandably garnered the greatest notoriety, it is by no means a unique concept. It joins a slew of CMH Records instrumental bluegrass rock-tribute albums, with *Pickin' on Widespread Panic: A Bluegrass Tribute* and *Breathe: The Bluegrass Tribute to the Songs of Dave Matthews* representing only two of the most recent.

In fact, the CMH bluegrass rock tributes have been coming out regularly since 1994, when *Pickin' on the Beatles*, which featured new material, followed *Pickin' on the Movies* from the preceding year.

Numerous *Pickin' On* tributes have since followed at CMH, celebrating such rockers as the Eagles, Jimi Hendrix, Bob Dylan, the Rolling Stones, Eric Clapton, Bruce Springsteen, the Allman Brothers, and Santana, as well as such country artists as Garth Brooks, George Strait, and Shania Twain.

DUALTONE
MUSIC GROUP

The label has also released several similar discs outside of the *Pickin' On* banner, including *Into the Mystic—Van Morrison* and *Gone Phishin'—A Tribute to Phish*.

"We're now *the* bluegrass tribute label," says Sandee Curry, CMH's head of promotions and project coordinator for the tributes. She notes that most of these albums feature new recordings by "a corral" of top studio musicians and bluegrass pickers, including banjoist Scott Vestal, dobro player Rob Ickes, and fiddlers Byron Berline, Aubrey Haynie, and Gabe Witcher.

Curry attributes CMH's evolution to president David Haerle's takeover of the company following the death of his father, Martin Haerle. "He'd done all these great recordings, and David knew the catalog and came up with ideas to reissue the stuff that was on LP onto CD," she says.

"Eventually he thought of doing hot bluegrass versions of rock songs. At first it was more the classic rock kind of stuff, because that would be more fun and there were players around to do it. But it's grown to [incorporate] whoever we like around the office." Upcoming in the fall from CMH are *Pickin' On* tributes to R.E.M. and Pink Floyd, with the Black Crowes and Blues Traveler to be feted next year.

The label does some promotion, Curry says—mainly stickering along the lines of "File in the Dave Matthews bin"—to facilitate browsers' impulse buying. "The main thing is to get people who really like the band to pick up our copy—even if they're not bluegrass fans," she says. "We think we turn some people on to bluegrass who would never listen otherwise."

CMH also tries to target fans of the tributed bands with print, online, and radio promotions. Curry says, "We got approached by an Allman Brothers fanzine regarding *Pickin' on the Allman Brothers* and took out an ad, and we get press releases or album art out to fan sites and hope they get posted."

The music on the tribute discs, Curry notes, is "so unbelievable that there's kind of a contradiction about it: It's kitschy and fun, but when you hear it you're just blown away by the musicians."

Robinson says the Hayseed Dixie album was "something fun that came across our desk that we saw and went, 'Wow! This is great.'

"But it's more a marketing project than anything else, and the timing was perfect with the *O Brother* movement and Ricky Skaggs' [tribute compilation from last year] *Big Mon—The Songs of Bill Monroe* and all the other bluegrass things coming out," he continues. "Plus, AC/DC was touring, so from a marketing standpoint, all the elements were in place."

Dan Hays, executive director for the International Bluegrass Music Assn. trade group, agrees that the bluegrass rock-tribute albums make a useful marketing tool in reaching new audiences.

"They may not know who a Lynn Morris or Lonesome River Band is, but a *Pickin' on the Grateful Dead* or *Gone Phishin'* gives them something they recognize that opens that door," Hays says. "A lot of people get in that way and then get interested."

Legendary bluegrass fiddler Vassar Clements was the featured artist on last year's Cedar Glen label Grateful Dead tribute album, *Dead Grass*. "People are accepting bluegrass a lot more, so I'm sure we'll continue to do these things to promote it," Clements says. "Before, people wouldn't stand for it. You had to play all the same way, like me or [fellow bluegrass pioneers like Earl] Scruggs or whatever. But you can do anything in bluegrass, and it sounds good."

SEPTEMBER 15 2001 Billboard

Top Country Albums

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 / HOT SHOT DEBUT — 1 Week At Number 1		
1	NEW		1	TOBY KEITH — DreamWorks 450297/Interscope (12.98/18.98)	Pull My Chain	1
2	1	1	39	SOUNDTRACK ▲ — Mercury 170069 (11.98/18.98)	O Brother, Where Art Thou?	1
3	2	2	57	SOUNDTRACK ▲ — Curb 78703 (11.98/17.98)	Coyote Ugly	1
4	3	4	19	TIM MCGRAW ▲ — Curb 78711 (12.98/18.98)	Set This Circus Down	1
5	4	3	3	ALISON KRAUSS & UNION STATION — Rounder 610495/IDJMG (11.98/17.98)	New Favorite	3
6	6	6	10	LONESTAR ● — BNA 67011/RLG (12.98/18.98)	I'm Already There	1
7	5	5	67	LEE ANN WOMACK ▲ — MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1
8	7	7	49	KENNY CHESNEY ▲ — BNA 67976/RLG (11.98/17.98)	Greatest Hits	1
9	9	9	5	BLAKE SHELTON — Warner Bros. 24731/WRN (11.98/17.98)	Blake Shelton	3
10	8	8	41	TIM MCGRAW ▲ — Curb [illegible]	Greatest Hits	1
				GREATEST GAINER		
11	12	13	5	CYNDI THOMSON — Capitol 28010 (10.98/17.98)	My World	7
12	13	10	47	SARA EVANS ▲ — RCA 67964/RLG (11.98/17.98)	Born To Fly	6
13	11	12	105	DIXIE CHICKS ▲' — Monument 69678/Sony (12.98 EQ/18.98)	Fly	1
14	14	11	6	SOUNDTRACK — Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10
15	19	20	43	ALAN JACKSON ▲ — Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1
16	17	16	20	BROOKS & DUNN ● — Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1
17	18	19	48	TRAVIS TRITT ● — Columbia 62185/Sony (11.98 EQ/17.98)	Down The Road I Go	8
18	16	14	4	CAROLYN DAWN JOHNSON — Arista Nashville 69336 (10.98/16.98)	Room With A View	8
19	15	15	27	JESSICA ANDREWS ● — DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2
20	10	—	2	MARK WILLS — Mercury 170209 (11.98/17.98)	Loving Every Minute	10
21	22	21	25	TRICK PONY — Warner Bros. 47927/WRN (11.98/17.98)	Trick Pony	12
22	21	18	13	TRISHA YEARWOOD — MCA Nashville 170200 (11.98/17.98)	Inside Out	1
23	23	22	96	TOBY KEITH ▲ — DreamWorks 450209/Interscope (10.98/18.98)	How Do You Like Me Now?!	9
24	20	17	95	FAITH HILL ▲ — Warner Bros. 47373/WRN (12.98/18.98)	Breathe	1
25	25	24	65	RASCAL FLATTS ● — Lyric Street 165011/Hollywood (11.98/17.98) ♦	Rascal Flatts	14
26	24	23	39	NICKEL CREEK — Sugar Hill 3909 (16.98 CD) ♦	Nickel Creek	17
27	26	25	18	MONTGOMERY GENTRY — Columbia 62187/Sony (11.98 EQ/17.98)	Carrying On	6
28	31	31	97	GARY ALLAN ● — MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9
29	32	32	14	BRAD PAISLEY — Arista Nashville 67008/RLG (11.98/17.98)	Part II	3
30	29	27	44	JAMIE O'NEAL — Mercury 170132 (11.98/17.98) ♦	Shiver	14
31	27	30	31	LEANN RIMES ● — Curb 77979 (11.98/17.98)	I Need You	1
32	28	28	10	PATTY LOVELESS — Epic 85061/Sony (11.98 EQ/17.98)	Mountain Soul	19
33	30	29	40	CHRIS CAGLE — Capitol 34170 (10.98/17.98) ♦	Play It Loud	20
34	34	37	18	TAMMY COCHRAN — Epic 69736/Sony (7.98 EQ/11.98) ♦	Tammy Cochran	34
35	36	34	83	KEITH URBAN ● — Capitol 97591 (10.98/16.98) ♦	Keith Urban	17
36	37	33	57	JO DEE MESSINA ● — Curb 77977 (11.98/17.98)	Burn	1
37	35	36	30	DIAMOND RIO — Arista Nashville 67006/RLG (11.98/17.98)	One More Day	5
38	38	35	6	TRACY BYRD — RCA 67008/RLG (11.98/17.98)	Ten Rounds	12
39	39	38	17	BILLY GILMAN ● — Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6
40	33	26	14	MARY CHAPIN CARPENTER — Columbia 69176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6
41	40	39	80	PHIL VASSAR — Arista Nashville 18891/RLG (10.98/16.98) ♦	Phil Vassar	23
42	NEW		1	VARIOUS ARTISTS — MCA Nashville 170109 (11.98/18.98)	Earl Scruggs And Friends	42
43	42	42	78	GEORGE STRAIT ▲ — MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
44	43	40	46	DARRYL WORLEY — DreamWorks 450042/Interscope (10.98/16.98) ♦	Hard Rain Don't Last	33
45	41	41	63	BILLY GILMAN ▲ — Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
46	45	43	55	RODNEY CARRINGTON — Capitol 24027 (10.98/17.98) ♦	Morning Wood	18
47	44	48	58	AARON TIPPIN ● — Lyric Street 165014/Hollywood (10.98/18.98)	People Like Us	5
48	46	44	17	MARK MCGUINN — VFR 734757 (10.98/16.98) ♦	Mark McGuinn	18
49	47	47	15	ROY D. MERCER — Capitol 32515 (10.98/16.98) ♦	Roy D. Mercer Vs. Yankees	24
50	52	50	97	ALAN JACKSON ▲ — Arista Nashville 18882/RLG (10.98/17.98)	Under The Influence	2
51	51	51	98	ANNE MURRAY ● — StraightWay 20231 (19.98/19.98)	What A Wonderful World	4
52	56	53	44	RANDY TRAVIS — Warner Bros. 47903/WRN (11.98/17.98)	Inspirational Journey	34
53	49	46	11	SOUNDTRACK — Vanguard 79586 (18.98 CD)	Songcatcher	42
54	54	55	71	ROY D. MERCER — Virgin 41085/Capitol (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
				PACESETTER		
55	61	54	25	DELBERT MCCLINTON — New West 6024 (17.98 CD)	Nothing Personal	20
56	50	73	8	THE DEL MCCOURY BAND — Ceili/Lyric Street 902006/Hollywood (10.98/16.98)	Del And The Boys	50
57	55	57	32	DOLLY PARTON — Sugar Hill 3927 (10.98/18.98)	Little Sparrow	12
58	57	59	92	JEFF FOXWORTHY — Warner Bros. 47427/WRN (10.98/16.98)	Greatest Bits	17
59	53	49	10	LILA MCCANN — Warner Bros. 48002/WRN (11.98/17.98)	Complete	18
60	62	60	20	LORRIE MORGAN & SAMMY KERSHAW — RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13
61	70	52	99	MARTINA MCBRIDE ▲ — RCA 67824/RLG (10.98/16.98)	Emotion	3
62	58	63	20	HAYSEED DIXIE — Dualtone 1104/Razor & Tie (18.98 CD)	A Hillbilly Tribute To AC/DC	47
63	NEW		1	CONFEDERATE RAILROAD — Audium 8137 (11.98/16.98)	Unleashed	63
64	64	71	61	RONNIE MILSAP — Virgin 38871/Capitol (17.98/24.98)	40 #1 Hits	19
65	66	66	16	CLAY WALKER — Giant 24750/WRN (11.98/17.98)	Say No More	14
66	63	69	22	TRAVIS TRITT — Warner Bros. [illegible]/WRN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
67	RE-ENTRY		12	THE OAK RIDGE BOYS — Spring Hill 21017 (16.98 CD)	From The Heart	49
68	59	62	6	3 OF HEARTS — RCA 67016/RLG (10.98/16.98)	3 Of Hearts	45
69	65	65	6	SONS OF THE DESERT — MCA Nashville 170131 (8.98/12.98)	Change	65
70	69	58	51	EMMYLOU HARRIS — Nonesuch 79616/AG (11.98/17.98)	Red Dirt Girl	5
71	72	70	48	ROY D. MERCER — Virgin 50083/Capitol (10.98/16.98) ♦	How Big'A Boy Are Ya? Volume Seven/Hangin' It Up	32
72	60	56	5	JUNIOR BROWN — Curb 78719 (11.98/17.98)	Mixed Bag	52
73	RE-ENTRY		8	VARIOUS ARTISTS — Scream 0001/Navarre (13.98/16.98)	The Blue Collar Comedy Tour: Live	53
74	75	67	42	CLEDUS T. JUDD — Monument 85106/Sony (11.98 EQ/17.98) ♦	Just Another Day In Parodies	25
75	74	68	41	SAWYER BROWN — Curb 77976 (11.98/17.98)	The Hits Live	35

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 15 2001 Billboard

Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 — 18 Weeks At Number 1		
1	1	SHANIA TWAIN ◆ Mercury 536003 (12.98/18.98)	Come On Over	200
2	2	DIXIE CHICKS ◆ Monument 68195/Sony (10.98 EQ/17.98) ♦	Wide Open Spaces	188
3	3	TOBY KEITH ▲ Mercury 558962 (11.98/17.98)	Greatest Hits Volume One	144
4	4	BROOKS & DUNN ▲' Arista Nashville 18852/RLG (12.98/18.98)	The Greatest Hits Collection	207
5	5	LONESTAR ▲' BNA 67762/RLG (10.98/17.98)	Lonely Grill	118
6	7	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	126
7	12	HANK WILLIAMS JR. ▲' Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	378
8	9	PATSY CLINE ▲ MCA Special Products 420300/MCA (3.98/6.98)	Heartaches	142
9	14	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	156
10	8	TRISHA YEARWOOD ▲' MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	175
11	13	ALAN JACKSON ▲' [illegible]	The Greatest Hits Collection	306
12	10	JOHN DENVER Madacy 4750 (5.98/9.98)	The Best Of John Denver	167
13	6	SHEDAISY ▲ Lyric Street 165002/Hollywood (12.98/18.98) ♦	The Whole Shebang	121
14	17	THE CHARLIE DANIELS BAND ▲' Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	577
15	11	PATSY CLINE ▲' MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	747
16	16	GARTH BROOKS ◆ Capitol 97424 (19.98/26.98)	Double Live	146
17	15	FAITH HILL ▲' Warner Bros. 46790/WRN (11.98/17.98)	Faith	176
18	18	GEORGE STRAIT ▲' MCA Nashville 111861 (10.98/17.98)	Pure Country (Soundtrack)	400
19	19	VARIOUS ARTISTS Madacy 1305 (15.98 CD)	The Best Of Country	41
20	21	THE JUDDS Curb 77965 (7.98/11.98)	Number One Hits	68
21	20	ALISON KRAUSS ▲' Rounder 610325*/IDJMG (11.98/17.98) ♦	Now That I've Found You: A Collection	243
22	23	TRAVIS TRITT ▲ Warner Bros. 46001/WRN (10.98/16.98)	Greatest Hits – From The Beginning	275
23	—	CHARLIE DANIELS ▲ Epic [illegible]	Super Hits	334
24	25	MONTGOMERY GENTRY ● Columbia 69156/Sony (10.98 EQ/16.98) ♦	Tattoos & Scars	125
25	22	GEORGE JONES Legacy/Epic 69319/Sony (7.98 EQ/11.98)	16 Biggest Hits	82

Hot Country Singles & Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 152 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	2	2	17	I'M JUST TALKIN' ABOUT TONIGHT — J.Stroud,T.Keith (T.Keith,S.Emerick)	Toby Keith — DreamWorks ALBUM CUT	1
2	1	1	21	AUSTIN — B.Braddock (D.Kent,K.Manna)	Blake Shelton — Giant 16767/WBN	1
3	4	4	25	WHAT I REALLY MEANT TO SAY — P.Worley,T.L.James (C.Thomson,C.Waters,T.L.James)	Cyndi Thomson — Capitol 58987	3
4	3	3	23	WHERE THE BLACKTOP ENDS — M.Rutenga,K.Urban (S.Wariner,A.Shamblin)	Keith Urban — Capitol 58982	3
5	5	6	13	ONLY IN AMERICA — K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	Brooks & Dunn — Arista Nashville ALBUM CUT	5
6	6	8	24	I WOULD'VE LOVED YOU ANYWAY — M.Wright,T.Yearwood (M.Danna,T.Verges)	Trisha Yearwood — MCA Nashville 172201	6
7	9	13	12	WHERE I COME FROM — K.Stegall (A.Jackson)	Alan Jackson — Arista Nashville ALBUM CUT	7
8	7	12	8	ANGRY ALL THE TIME — B.Gallimore,J.Stroud,T.McGraw (B.Robison)	Tim McGraw — Curb ALBUM CUT	7
9	11	15	16	SIX-PACK SUMMER — B.Gallimore,P.Vassar (P.Vassar,C.Black,T.Rocco)	Phil Vassar — Arista Nashville 69094	9
10	15	16	22	COMPLICATED — P.Worley,C.D.Johnson (C.D.Johnson,S.Smith)	Carolyn Dawn Johnson — Arista Nashville 69050	10
11	10	7	25	WHEN I THINK ABOUT ANGELS — K.Stegall (J.O'Neal,R.Dean,S.Tate)	Jamie O'Neal — Mercury 172202	1
12	16	17	12	WHEN GOD-FEARIN' WOMEN GET THE BLUES — M.McBride,P.Worley (L.Satcher)	Martina McBride — RCA ALBUM CUT	12
13	19	21	20	ON A NIGHT LIKE THIS — C.Howard (K.Staley,D.Kahan)	Trick Pony — Warner Bros. 16751/WRN	13
14	8	5	23	DOWNTIME — B.Gallimore,T.McGraw (P.Coleman,C.D.Johnson)	Jo Dee Messina — Curb ALBUM CUT	5
15	14	11	23	I'M ALREADY THERE — D.Huff (R.McDonald,G.Baker,F.Myers)	Lonestar — BNA 69083	1
16	18	22	25	ANGELS IN WAITING ◄ AIRPOWER ► — B.Chancey (T.Cochran,J.McBride,S.Harris)	Tammy Cochran — Epic ALBUM CUT	16
17	21	25	8	I'M A SURVIVOR ◄ AIRPOWER ► — T.Brown,R.McEntire (S.Kennedy,P.White)	Reba — MCA Nashville 172212	17
18	20	23	14	LOVE OF A WOMAN — B.J.Walker,Jr.,T.Tritt (K.Brandt)	Travis Tritt — Columbia ALBUM CUT	18
19	17	14	32	SHE COULDN'T CHANGE ME — J.Scaife (C.Knight,G.Nicholson)	Montgomery Gentry — Columbia 79540	2
20	24	28	17	REAL LIFE (I NEVER WAS THE SAME AGAIN) — J.Niebank (N.Thrasher,J.Janosky)	Jeff Carson — Curb ALBUM CUT	20
21	25	30	11	I'M TRYIN' — D.Huff (C.Wallin,J.Steele,A.Smith)	Trace Adkins — Capitol ALBUM CUT	21
22	26	27	18	HOW COOL IS THAT — D.Malloy (A.Griggs,N.Thrasher,W.Mobley)	Andy Griggs — RCA 69082	22
23	23	26	12	HEARTBREAK TOWN — B.Chancey,P.Worley (D.Scott)	Dixie Chicks — Monument ALBUM CUT	23
24	27	29	21	LOVING EVERY MINUTE — C.Chamberlain (T.Shapiro,M.Criswell,M.White)	Mark Wills — Mercury 172204	24
25	30	37	5	WITH ME — D.Huff (B.James,T.Verges)	Lonestar — BNA ALBUM CUT	25
26	29	32	8	THE TIN MAN — B.Cannon,N.Wilson,K.Chesney (K.Chesney,D.Lowe,S.Slate)	Kenny Chesney — BNA ALBUM CUT	26
27	28	31	16	NEVER LOVE YOU ENOUGH — D.Huff (B.James,Angelo)	Chely Wright — MCA Nashville 172200	27
28	31	33	13	THAT'S A PLAN — M.McGuinn,S.Decker (D.E.Boyd,D.Leone)	Mark McGuinn — VFR 734756	28
29	32	34	11	MAN OF ME — T.Brown,M.Wright (R.Rutherford,G.Teren)	Gary Allan — MCA Nashville 172213	29
30	22	18	19	SWEET SUMMER — M.D.Clute,Diamond Rio (M.Dulaney,N.Thrasher)	Diamond Rio — Arista Nashville 69085	18
31	33	36	15	HELPLESSLY, HOPELESSLY — B.Gallimore (B.James,T.Verges)	Jessica Andrews — DreamWorks 450918	31
32	37	46	4	I WANNA TALK ABOUT ME — J.Stroud,T.Keith (B.Braddock)	Toby Keith — DreamWorks ALBUM CUT	32
33	38	49	3	WRAPPED AROUND — F.Rogers (B.Paisley,C.DuBois,K.Lovelace)	Brad Paisley — Arista Nashville ALBUM CUT	33
34	36	41	7	GOOD MORNING BEAUTIFUL — W.C.Rimes (Z.Lyle,T.Carney)	Steve Holy — Curb ALBUM & SOUNDTRACK CUT	34
35	34	38	10	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN — B.Gallimore,C.Walker (J.Stevens,S.Bogard,J.Kilgore)	Clay Walker — Warner Bros. 16738/WRN	34
36	35	40	8	IN ANOTHER WORLD — D.Cook,L.Wilson (T.Shapiro,W.Wilson,J.Yeary)	Joe Diffie — Monument ALBUM CUT	35
37	40	47	4	JUST LET ME BE IN LOVE — B.J.Walker,Jr. (T.Martin,M.Nesler,T.Shapiro)	Tracy Byrd — RCA ALBUM CUT	37
38	47	56	4	COLD ONE COMIN' ON — J.Scaife (M.Geiger,W.Mullis,M.Huffman)	Montgomery Gentry — Columbia ALBUM CUT	38
39	46	51	3	SOMETHIN' IN THE WATER — J.Steele,S.Baggett (J.Steele,A.Anderson,B.DiPiero)	Jeffrey Steele — Monument 79625	39
40	41	43	6	ALWAYS WAS — A.Tippin,B.Watson,M.Bradley (T.Colton,B.R.Wood)	Aaron Tippin — Lyric Street ALBUM CUT	40
41	55	—	2	RIDING WITH PRIVATE MALONE — W.Newton (T.Shepherd,W.Newton)	David Ball — Dualtone ALBUM CUT	41
42	39	39	17	THERE YOU'LL BE — T.Horn,B.Gallimore (D.Warren)	Faith Hill — Warner Bros. 16739/WRN	11
43	48	—	2	SHIVER — K.Stegall (J.O'Neal,J.Drew,S.Smith)	Jamie O'Neal — Mercury ALBUM CUT	43
44	43	44	9	CRAZY LIFE — D.Malloy (K.Fisher)	Tim Rushlow — Scream ALBUM CUT	43
45	45	45	6	AIN'T NOBODY GONNA TAKE THAT FROM ME — J.Stroud (R.Rutherford,S.Tate,A.Tate)	Collin Raye — Epic ALBUM CUT	45
46	49	55	4	NIGHT DISAPPEAR WITH YOU — L.Medica (B.McComas)	Brian McComas — Lyric Street ALBUM CUT	46
47	53	57	5	BEAUTIFUL (ALL THAT YOU COULD BE) — B.Maher,J.McKell (R.M.Bourke,M.Reid)	Kenny Rogers — Dreamcatcher ALBUM CUT	47
				HOT SHOT DEBUT		
48	NEW		1	SAINTS & ANGELS — S.Evans,P.Worley (V.Banks)	Sara Evans — RCA ALBUM CUT	48
49	NEW		1	CARRY ON — L.Maines (P.Green,W.Wilkins)	Pat Green — Republic ALBUM CUT/Universal	49
50	50	58	5	TELL ME HOW — N.Wilson,B.Cannon (J.Beere,J.Bettis,L.Stewart)	Chad Brock — Warner Bros. ALBUM CUT/WRN	50
51	51	53	7	THE MAN HE WAS — E.Gordy,Jr. (J.W.Wiggins,H.Allen)	George Jones — Bandit ALBUM CUT/BNA	47
52	56	52	3	LIFE DON'T HAVE TO BE SO HARD — T.Lawrence,F.Anderson (C.Beathard,K.D.West)	Tracy Lawrence — Atlantic ALBUM CUT/WRN	52
53	NEW		1	BRING ON THE RAIN — B.Gallimore,T.McGraw (B.Montana,H.Darling)	Jo Dee Messina — Curb ALBUM CUT	53
54	42	35	16	WHERE DOES IT HURT — B.Warren,B.Warren,C.Farren (B.Warren,B.Warren,T.Douglas)	The Warren Brothers — BNA 69088	33
55	NEW		1	BABY I LIED — B.Gallimore (R.Van Hoy,R.M.Bourke,D.Allen)	Shannon Brown — BNA ALBUM CUT	55
56	44	42	11	GETTING THERE — S.Smith,T.Clark (T.Clark,G.Burr)	Terri Clark — Mercury ALBUM CUT	41
57	59	—	2	THAT'S WHAT BROTHERS DO — B.Beckett,D.Shirley (A.Smith,C.Wallin)	Confederate Railroad — Audium ALBUM CUT	57
58	58	—	2	DON'T PLAY ANY LOVE SONGS — J.Clark,R.Stone (J.Clark,D.Poythress,D.Skaggs)	Jameson Clark — Capitol 77605	58
59	54	50	12	WHEN YOU COME BACK DOWN — A.Krauss (T.O'Brien,D.O'Keefe)	Nickel Creek — Sugar Hill ALBUM CUT	48
60	57	—	14	I AM A MAN OF CONSTANT SORROW — T Bone Burnett (Traditional)	The Soggy Bottom Boys — Mercury SOUNDTRACK CUT	48

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

Top Country Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 — 6 Weeks At Number 1	
1	1	18	AUSTIN Giant 16767/WRN	Blake Shelton
2	2	55	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes
3	3	17	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson
4	4	16	ON A NIGHT LIKE THIS Warner Bros. 16751/WRN	Trick Pony
5	5	5	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele
6	12	77	ROCKY TOP '96 Decca 172274/MCA Nashville	The Osborne Brothers
7	6	39	POUR ME Warner Bros. 16816/WRN	Trick Pony
8	8	50	THE WAY YOU LOVE ME Warner Bros. 16818/WRN	Faith Hill
9	7	22	COME A LITTLE CLOSER Warner Bros. 16763/WRN	Lila McCann
10	14	8	UNBROKEN BY YOU Lyric Street 164048/Hollywood	Kortney Kayle
11	9	26	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts
12	11	221	HOW DO I LIVE ▲ Curb 73022	LeAnn Rimes
13	10	29	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734756	Mark McGuinn
14	13	11	DIDN'T WE LOVE Curb 73120	Tamara Walker
15	16	47	OKLAHOMA/WARM & FUZZY Epic 79600/Sony	Billy Gilman
16	15	30	SHE COULDN'T CHANGE ME Columbia 79540/Sony	Montgomery Gentry
17	20	22	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450327/Interscope	Shane Sellers
18	21	13	TOO LAZY TO WORK, TOO NERVOUS TO STEAL Monument 79611/Sony	BR549
19	19	25	I WANT YOU BAD Lucky Dog/Columbia 79642/Sony	Charlie Robison
20	17	22	SIMPLE LIFE Columbia 79541/Sony	Mary Chapin Carpenter
21	18	30	THE MOST BEAUTIFUL GIRL Atlantic 58881/AG	South 65
22	24	68	IT DON'T MATTER TO THE SUN/LOST IN YOU ● Capitol	Garth Brooks as Chris Gaines
23	22	45	HOW DO YOU LIKE ME NOW?! DreamWorks 459032/Interscope	Toby Keith
24	25	2	A ROSE IS A ROSE Mercury 172193	Meredith Edwards
25	—	44	MY LOVE GOES ON AND ON Virgin 58967/Capitol	Chris Cagle

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Billboardlive

Special Grand-Opening Section

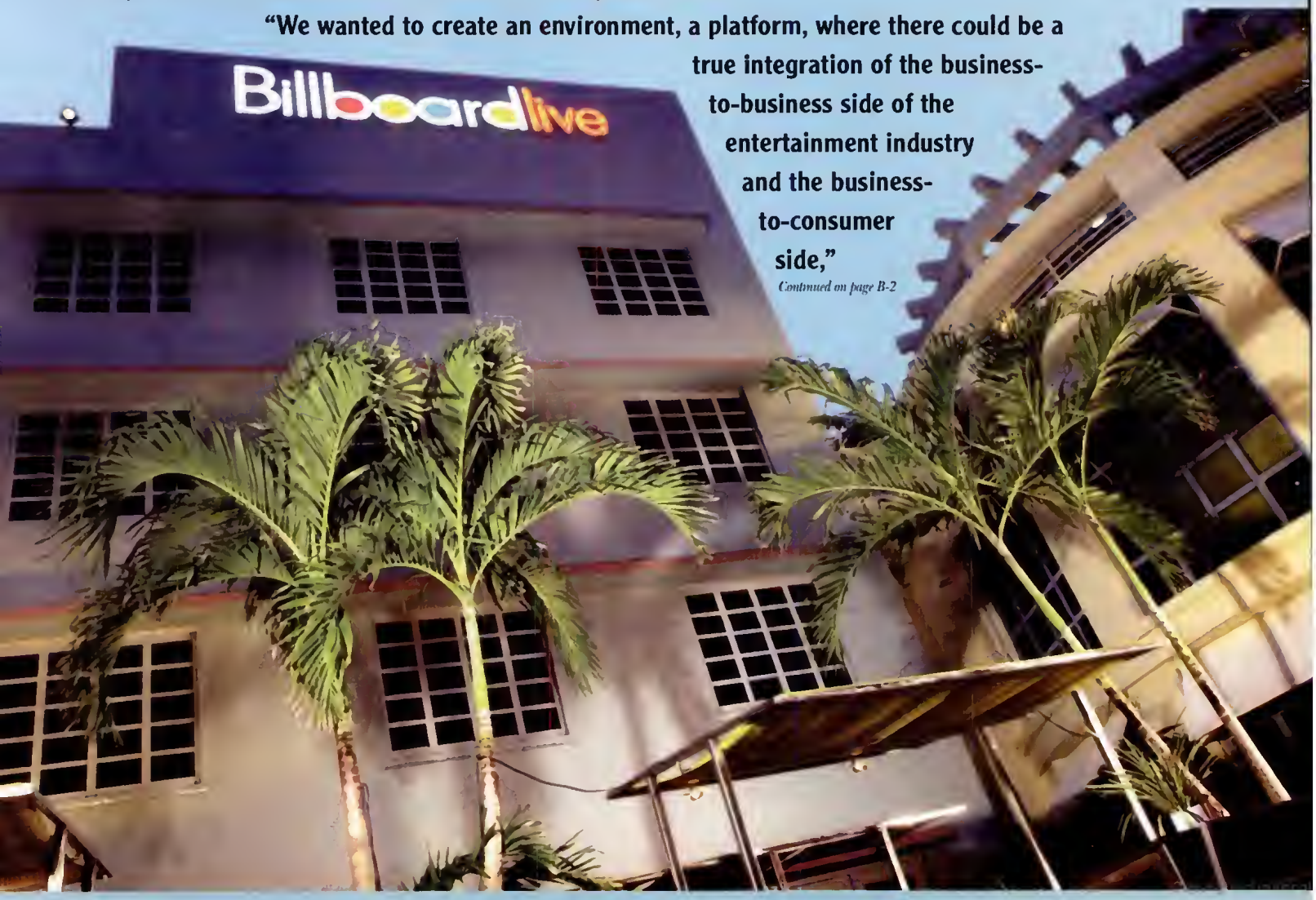
In Miami, a stylish opening for a multifaceted venue that promises music everywhere and vows "to bring the pages of Billboard magazine to life."

The first thing visitors encounter as they set foot in Billboardlive is a rectangular mirror on the entrance floor that faces a multicolored lighting fixture on the ceiling adorned with myriad hanging beads. The lights project into the mirror and back in an endless effect akin to a cage of light, intensified by a 10-foot-long video monitor on the right wall that displays continuous bursts of information.

It's only a detail, but one that—in its attention to minutia, state-of-the-art execution and capacity to immediately involve its audience—embodies the characteristics of what's quite possibly the most interactive and revolutionary live-entertainment venue worldwide at a grand scale.

"We wanted to create an environment, a platform, where there could be a true integration of the business-to-business side of the entertainment industry and the business-to-consumer side,"

Continued on page B-2



Performing Arts:

Superior Sound Design Makes Concerts An Enhanced Experience That Artists And Audiences Can Take Home With Them.

BY LEILA COBO

If **Billboardlive**, the venue, is cutting-edge in concept and execution, it stands to reason that it would be cutting-edge in its choice of music programming, as well. Indeed, while the facility, which fits 1,500 (an extra 1,000 people can be accommodated outside on the upper terrace adjacent to the studio), could have easily been conceived simply as a medium-sized concert venue—a rarity in South Florida—it strives to be much more.

"We want to be a venue that is an extension of Billboard magazine—developing and tracking new musical trends," says Peter T. Cohen, senior executive VP, entertainment/media. "We want to look for new acts, new sounds and new concepts, as well as play the obvious established artists." Cohen, in conjunction with Jed DeFilippis, VP of studio operations and talent, will book talent for Billboardlive—talent representing a wide range of genres, with an emphasis on those up-and-coming acts that are creating a buzz on the music scene. This will be made possible through relationships not only with promoters and agents, but, also through strategic alliances with record labels, artist managers and radio stations. These alliances can make use of Billboardlive for a wide range of services and events: showcasing new talent, album-release parties, video shoots, premieres and broadcasts.

Given Billboardlive's technological capacity, the end result of every single performance is that each artist can walk away with a studio-quality audio and video recording in hand.

Beyond that, Billboardlive's multimedia interface capabilities multiply the potential exposure of every artist appearance. "Billboardlive is a unique, multimedia entertainment complex that will set a new standard for live music performances," says Cohen. "The design of the venue, its technical capabilities and production staff enhance our ability to develop a wide range of music programming. We'll always consider multiple media platforms (TV, radio, the Internet) to support our music programming and production concepts. We're always going to look at the broad spectrum."

PATCH-AND-PLUG

Billboardlive, of course, is set up to serve that broad spectrum. An unparalleled lighting system of Martin Professional, Altman and Electronic Theater Controls (ETC), integrated systems design by Bandit Lites, includes more than 80 intelligent lights and 96 dimmers. This lighting system is attached to a truss system by Thomas Engineering, which is controlled by a Jands Hog 1000. The truss system is hung by 25 one-ton motor points, with an additional 22,000 pounds of capacity to accommodate most any request by those performers who choose to play under an alternate system.

The sound system, a Martin Audio Wavefront, has been designed by the collective effort of Michael Harris (HarrisAudio, Miami), Jack Alexander (Colombia College, Chicago), Paul Van Puffelen (So. Technical Support) and DeFilippis. According to DeFilippis, the system has been specified with great care. It provides warm, well-distributed coverage and is a "patch-and-plug" for incoming performers. "We needed to be as user-friendly as possible for technical crews, artists and patrons," he says.

The entire ceiling is covered with Sonics, the recording-studio baffling found in the top pro rooms. According to DeFilippis, this makes for less reverberation, deadens high frequencies and keeps the sound inside the space with the highest quality possible. The speaker system is divided into 12 different zones throughout the venue, each with separate controls.

The two consoles are Inova-son, 48-channel, fully digital and total recall, with the capacity to program the sound requirements of multiple consecutive bands with no need to reprogram settings. The onstage monitor will have the ability to roll away when a traveling act wishes to use its own equipment and add a tie-in to the main speaker system. The video and projection system, consisting of 19 architecturally unique screens, can source any format and call content throughout the facility.

At the other end, camera crews can plug into the many broadcast panels located throughout the venue for direct interface to both the AV room or media trucks, with no need for additional wiring. On the loading dock, trucks can plug and power without the extra cost of generators. There are two three-phase disconnects located directly next to the audio and video panels. Besides the artists' green room—with private elevator access—a separate media room with a riser provides the perfect setting from which to conduct interviews and signings.

"I've produced concerts all over the world, and this is one of the best venues I've ever seen," says Leslie Zigel, VP for business and legal affairs, BMG, Latin Region. "Given the intimacy, the quality of the production and the fact that all the guts of the building will have the ability to do TV taping, Internet simulcasts and live recordings, it's set up perfectly for the business."

And, of course, it's set up perfectly for the music. "It's such an intimate room; all the balconies are right on top of the stage," says Miami-based songwriter Desmond Child.

PERFORMANCE-PLUS

Billboardlive can accommodate any act on its stage, and the experience of seeing the act is enhanced by having it presented in a multimedia environment. "All of a sudden, the live performance becomes bigger than life," says Cohen. "We'll have the excitement and feel of a large arena, but the intimacy of being able to share that with 1,500 people, instead of 15,000."

Billboardlive's possibilities are endless. A viewing party of an awards show at another location, for example, can cut to interviews and performances at Billboardlive. Eventually, the studio will move toward creating its own brand of what Cohen and DeFilippis call "music-centric lifestyle" programming—for example, a Billboardlive countdown show that would be an extension of the magazine's charts, or a weekly lifestyle show, similar to *Entertainment Tonight* but focused on the music scene and its stars.

But the pulse of the venue will continue to be the live acts, which, to some degree, will be determined by Billboardlive's host city. In Miami, the epicenter of Latin music, Billboardlive expects to have a healthy dose of Latin music while maintaining multi-genre coverage. The studio, however, is open to any acts who want to submit their music for consideration to play the venue. "New artists and trends are constantly evolving, as the charts do in Billboard magazine. We are going to be very aware of when trends are starting to happen," says Cohen. "We want to work closely with the music industry to have an impact on the process of developing new talent. It's not only the names, but who is making a buzz out there. We can give them an opportunity that maybe no one else will." ■

Billboardlive

MULTIFACETED VENUE

Continued from page B-1

says Billboardlive president/CEO Mitchell Chait. "We wanted to bring the consumer where he could experience the creative and technical inner workings of the industry and the performance—to see the creation of entertainment concepts, the showcasing of new talent in a cutting-edge setting. We are determined to represent Billboard magazine in a way that upholds its integrity, and at the same time deliver to the consumer an experience that is multidimensional."

The "clubification" of Billboard magazine, which officially opens Sept. 8, sits in the heart of Miami's South Beach, facing Ocean Drive on one end and the Atlantic Ocean on the other, its four stories and 50,000 square feet of space ensconced in an art deco building that belies the state-of-the-art technology within.

Designed for maximum, user-friendly media communication, the building is set up to be a live venue and a professional video and recording studio; it's also equipped throughout with broadcast panels that allow immediate hook-up of cameras, microphones and lights for direct interface with media trucks and the venue's AV room. Suspended by 25 one-ton motor points, Billboardlive's custom-made lighting system includes more than 80 intelligent lights and 96 ETC dimmers and special effects. Sound is courtesy of two 48-channel, fully digital, total-recall Inova-son audio consoles. But, beyond the bells and whistles, the ambience is designed to suit the artist, the music industry executive and, of course, the public.

> "We wanted to bring the consumer where he could experience the creative and technical inner workings of the industry and the performance—to see the creation of entertainment concepts, the showcasing of new talent in a cutting-edge setting."
>
> **Mitchell Chait**
> president/CEO, Billboardlive

The first of a series of venues set to open worldwide, Billboardlive's main thrust will, naturally, be live performances. The venue will also function as a studio for multimedia productions, with an emphasis on music-centric programming, as well as serving patrons through its nightclub and two restaurants: Breez and Parallel.

In addition, the venue will be utilized for a variety of events, from showcases and live tapings to panels and fashion shows; it has already been booked by clients as diverse as MTV and NARAS. Relationships are being developed not only with record labels but with radio and television stations to air live shows and specials from Billboardlive. These include plans to stage weekly outdoor events—in the style of *NBC's Today Show*—in the sweeping courtyard that leads into the venue and looks out to the length of Ocean Drive, one of the trendiest addresses in the country.

"From an audience standpoint, we offer a multifaceted experience that's unique," says Peter T. Cohen, senior executive VP, entertainment/media. "Under one roof, there are myriad opportunities—to enjoy live entertainment while you eat, drink and lounge; experience a multimedia atmosphere enhanced with video projections synchronized with audio presentations throughout the studio; music-video and film premieres; graphic-arts displays; and state-of-the-art Internet consoles where you can surf the Web. Every night can be a different experience at Billboardlive."

"The design concept is based on the principle that the guests walk around the premises in a sort of ambience and social tour in which they can move

from one room, from one bar, from one environment to another," says club director Rodolphe. "There is an array of spectacular lighting throughout the studio, complementing each of the various rooms and hideaways, each affording a unique atmosphere all its own." These areas include four levels—all from which the stage is clearly visible—seven bars, a skybox, a private room (the Boardroom; memberships became available Sept. 1) and a media room. A glass catwalk on one end and a waterfall surrounded by glass panels on another offer glimpses into the amount of detail that went into the design, with the unifying theme being the pulse of the music industry represented by Billboard magazine itself.

But, even in this, Billboardlive strays from the norm by shunning the concept of the theme venue, a la House Of Blues or Hard Rock Café. Instead, says Chait, "It needed to have many faces. Billboard magazine is about information and the transmission of information to the industry. Instead of having televisions, for example, we created broadcast opportunities that are unique. Whether they're made out of glass or cloth or wood, we created places in the venue that could transmit data to all who would visit the facility of Billboard magazine."

The "broadcast opportunities" Chait mentions vary in size and texture and crop up in unlikely locations. Giant screens are suspended from various points in the building; a rectangular blue mirror converts into a video screen at will. Possibly the most impressive is the screen of panels that run in front of the kitchen work area on the third floor; turn them to one side and they're clear glass, allowing customers to see a live kitchen at work. Flip them and they become a video screen that can air everything from commercials to what's on stage. "It's not just to play music videos," says Chait. "It's about information. It's about bringing the pages of Billboard to life."

Some of this brings a sense of déjà vu, especially for those who visited the first Billboardlive venue, which opened in Los Angeles in 1996. Less than a year later, Chait—who was initially an investor and consultant for the project—purchased the name and worldwide licenses for Billboardlive, entered into a new contract and partnership with Billboard magazine and shut the L.A. venue down. "The Sunset Blvd. facility didn't close because it wasn't successful," says Chait, who aspired to have a grander, more user-friendly and higher-tech locale. "I thought it was a great venue, but it was limited by its size, and at one point I think it took on more of a nightclub concept than a live-music venue."

An entrepreneur who started his first business—a dog-walking operation—when he was all of 9 years old, Chait was enamored not only with the entertainment industry but with the infinite possibilities to be found in creating multilevel entertainment concepts based on interaction and participation.

In Billboard, he felt he'd found the perfect partner to create the ultimate entertainment experience. But he felt he needed a new concept and venue to properly build upon Billboard magazine's standing as the first word in the music industry. Once he closed the L.A. facility, Chait set out to find a new location for a new Billboardlive and settled on Miami, a place he thought was booming as a redevelopment center and as a musical epicenter, especially for Latin music. "I thought Miami and its music scene was going to take off in a big way," he says. "And, interestingly enough, I felt that developing the first studio in Miami would provide the opportunity to expose the brand to South America and Europe, as well as the rest of the U.S." Chait is already in negotiations to develop sites and establish partnerships in Tokyo, South America and London and find local partners in those cities. In parallel to those efforts, he plans to expand domestically, with sites earmarked in New York, L.A. and Las Vegas.

The growth of Billboardlive isn't just physical. A Web site—www.billboardlive.com—is set to launch close to the opening of the facility and will broadcast Billboardlive events. Beyond that, just as Billboardlive plans to establish partnerships with radio and TV stations, it also plans to develop as a media company, producing its own television shows—as it is equipped to do—for national and international broadcast.

It is, says Chait, "a new life for Billboardlive." —*L.C.*

Chait dedicates Billboardlive to the memory of Larry "Glenn" Townes, who partnered with him in its development, as well as to Larry C. Townes and the Townes family for their undying support and dedication to its existence.

Selling The Sizzle:

Mutual Benefits, Multiple Branding Opportunities Between Magazine And Venue Give Everyone A Stake In This Unique Venture.

As a licensing partner of Billboard Magazine, Billboardlive operates the Billboardlive facilities in the U.S. and around the world, and, in addition, has rights to the Billboardlive name and logo. But the relationship between Billboard magazine and Billboardlive goes far deeper than a licensing deal. "It's about bringing the pages of the magazine to life," says Billboardlive president/CEO Mitchell Chait, speaking in both literal and philosophical terms. "Billboard magazine, with its rich history and connection with the entertainment world, could be better represented with a new concept, and that's what we're building here in Miami."

This vision of Billboardlive as an extension of the magazine has been the driving force behind everything connected with the project, from its multifaceted design and multimedia capabilities to its projected growth as a worldwide venue and as an entertainment concept beyond the confines of a venue.

CONSUMER INTEREST

"It's great to have this as an extension of Billboard's brand, especially as it continues to grow throughout the world," says Billboard's associate publisher/VP, licensing, Howard Appelbaum. "We view it as a powerful extension to the consumers who are interested in the music industry."

As the venue that bears the Billboard name over its front door, Billboardlive is uniquely equipped not only to operate as a live venue that presents cutting-edge talent—much of it straight out of the Billboard charts—but to serve the industry for which Billboard magazine is fundamental.

From the moment a patron steps into Billboardlive, that connection is evidenced—not just in the Billboard charts that will be transmitted on the information panels along the right-hand wall of the entry hall, but also by the Billboard colors used on floors and lights and by the issues of Billboard found throughout the venue.

Naturally, there will be sales of a variety of merchandise bearing the Billboard logo. Beyond that, says Chait, he's putting together a merchandising program that will feature innovative designs that "will complement the facility. We're entertaining several name designers and will have items out by the end of the year."

CONTINUOUS TRANSMISSION

Because Billboardlive is equipped with such a multitude of unique broadcast opportunities—from panels to video screens—Billboard information (charts, logos and articles) will be continuously transmitted in a variety of formats. At another level, Billboardlive will serve as a platform to launch different media ventures, including signature television productions that will bear the Billboard name and be transmitted both domestically and internationally.

More immediately, the venue may serve as host for events like the Miami-based Latin Billboard Conference and Award show, and will also be utilized as a location to shoot cut-aways from Billboard's various awards shows and conferences. The outside patio will be used to stage live events that will be broadcast from Billboardlive.

"Billboard magazine and Billboardlive are closely aligned to take advantage of various synergies," says Appelbaum. "Billboard is over 100 years old. What makes our brand worth licensing is the fact that it is authoritative. It stands for something. It has editorial integrity. And that's why people go to Billboardlive—because they know they're going to get an authentic music experience." —*L.C.*

A Club Gets Cooking:

World-class cuisine from a high-performance kitchen ensures that dining at Billboardlive will be as cutting-edge as its music

BY FABIOLA SANTIAGO

World-class cuisine is the star act at Billboardlive's two new restaurants, the casually stylish Breez and the exquisite fine diner's paradise, Parallel.

From the creative sushi of Breez to the international flavors of Parallel, the food architect is celebrity chef Ephraim Kadish, founding chef of China Grill, one of the premier showcase restaurants in South Beach, New York City and Las Vegas.

Kadish, whose high-wire act with innovative dishes has been featured on such shows as the *CBS Morning News*, *NBC's Today Show* and on the *Food Network*, was inspired by the charmed setting of Billboard's entertainment complex, between the city and the sea, on the corner of Ocean Drive and 15th Street.

A floor below Billboardlive's music club, Breez is as cool as its name implies. Respected national food critic John Mariani calls Breez "the hottest new spot in Miami Beach." Decorated in a splash of lime green and ocean blue, the restaurant features a conch-shell-shaped bar, a semi-open kitchen shielded from the diners by a curtain of heavy golden beads duplicated as doorways in the bathrooms and passage ways.

D-I-Y SUSHI

With meals moderately priced at approximately $18 to $22 per person, this 220-seat seafood restaurant is heavy on Kadish's trademark Asian influence (the *Miami Herald*'s Kendall Hamersly has written of it as "exceptional food and excellent service without an attitude"). Among the unique twists is the "stuffed and folded" sushi. "Lobster in the sac," for example, is a sweet egg crepe stuffed with sushi rice, Maine lobster, asparagus and shiitake mushrooms, served with a lobster cream sauce.

Another different twist is the "roll your own sushi" offering. "We actually give you all the ingredients, including the nori and the seaweed, and you can roll your own sushi," Kadish says. "It's easy. It doesn't have to be professionally done. We cut the nori into bite-sized pieces, so all you have to do is choose from the ingredients—four different types of fish, rice and vegetables—and you roll. It's an interactive experience when you become part of it."

Kadish's advice for novices in the art of making sushi, famous for its gorgeous designs, is not to despair. "Don't be afraid of it," he says. "Beauty is in the eyes of the beholder. What you make is beautiful too."

The rest of the menu is traditional, featuring soups like lobster bisque, appetizers like crab cakes, and pasta with seafood entrees. Breez's wine list, reasonably priced, offers 80 varieties of predominantly American wines from California, Oregon and Washington vineyards. And, for dessert, Kadish chose to go traditional, with everything from a classical banana split to chocolate brownies and ice cream.

PARALLEL UNIVERSE

Parallel is a little more pricey, at $40 to $45 per person, but the dramatically presented international dishes are served on large plates and are meant to be shared, Kadish says. Breez is open for breakfast, lunch and dinner and Parallel just for dinner (as well as serving banquets and special events).

In both restaurants, diners can choose between outdoor seating under the stars or in the artful settings inside of silk-enclosed banquettes, high tables and cozy tables for two. But, in Parallel, which seats 150 inside and 75 outside, indoor diners get an added treat. The restaurant hovers above Billboardlive's music stage so that diners can cue in on the night's star act while they sup in style.

"The unique thing about the property is its diversity," says general manager Frank Beam, a veteran of the Mandalay Bay in Las Vegas. "On any night, people can go to dinner at Breez or Parallel, enjoy a live act and then go to the club. There are three different elements of entertainment in any one given night, all in one place, and that is unique to this market."

Adds Kadish, "We have interactive, multimedia capabilities, and, of course, we have live music. Combined with an incredible atmosphere not to be found anywhere, exceptional food and service, we will set a new standard that all others will aspire to."

GEOGRAPHIC MENU

To come up with a unique menu for Parallel, Kadish resorted to geography. He took the restaurant's location on 15th Street, went to a world map, and looked up the 15th parallel. "I saw that north and south of the Equator, the 15th parallel runs through Australia, Indonesia, South Africa and Latin America, and I said, 'We are going to bring the cuisines of all those regions together to create a different type of concept.'"

To develop his own smorgasbord of flavors, Kadish researched the history of the regions and studied how foods such as rice in Indonesia and root vegetables in Africa are integrated into society. He found some common themes—a predominance of fresh fruits and a class division when it comes to the food staple of choice. "In all the areas, the poverty-stricken people had more starch and less beef and fish. The wealthy ate more beef and fish and less starch," Kadish says.

In Kadish's kitchen, rich and poor come together in dishes like the appetizer arepa with foie gras, which combines the popular Colombian saucer-like cornmeal with the expensive French goose liver delicacy.

Or take the plate named "salmon to die for." "The inspiration for that dish came to me from the Egyptians, an ancient dominating power in South Africa," Kadish says. "How they would wrap and bury their dead really called out to me. So, what we are doing is taking a piece of salmon and we are using pretty close to the same spice mix they used back then, and we are wrapping the salmon in banana leaves and serving it over a little bit of risotto. So you have the South African influence, the Egyptian flavor, and the Japanese-Indonesian rice we are using for risotto and the banana leaves from Latin America. That's how everything comes together in one dish."

ATMOSPHERE OF HOSPITALITY

Even the wine list follows the same international trend with an "earthy" offering that features the finest from Latin America, South Africa and Australia. All of this in an atmosphere of hospitality and service that Billboardlive administrators hope others in the industry will emulate.

Says Beam: "Our tag line is, literally, 'Yes. What's the question?'" ■

Billboardlive

People:

Who's Who And What They Do

BY LEILA COBO

Mark Keys, Director, Creative/Production Services: With a 10-year background at Canada's Muck Music and experience as an international executive producer at Sony Pictures/Columbia-TriStar Television, Keys has many duties: launching programming in all formats, including Web-centric. *"We'll be producing music-related programming under the Billboardlive name for national and international distribution."*

Jed DeFilippis, VP of Studio Operations and Talent: In charge of interfacing construction with operations and technical design and installation. Prior to Billboardlive, DeFilippis was production manager for House Of Blues and such artists as Barry Manilow. He is also in charge of talent coordination and will initiate promoter deals for live shows. *"We have built an extraordinary venue to represent Billboard magazine, which will amaze the industry and the public."*

Peter T. Cohen, Senior Executive VP, Entertainment/Media: The former senior VP of programming and production for MTV2/The Box will oversee all media and entertainment, including live events. Cohen will conceive, strategize and oversee the development and production of all media extensions created from Billboardlive—including TV, radio and Webcasts. *"The Billboardlive media department will create unique and compelling music-programming concepts for cross-platform distribution and international syndication. We want to establish a new paradigm in music entertainment."*

Rudolphe, Club Director: Club host extraordinaire, member of the management team of the infamous Studio 54 and founder of Danceteria, Rudolphe is in charge of the entire nightclub, which operates until 5 a.m. nightly. *"It will have a personality, a host, a program, a booking of DJs, musical direction, promotion and press—all of which I will orchestrate."*

Patrick Loughary, Executive Senior VP of Development: With 10 years experience in Hard Rock Live, Loughary oversaw the actual construction of the complex, media-friendly facility in a historical building. Oversight of all technological and operational capabilities is his domain. *"It's an extremely complicated facility. Most of the inner workings and detail—the things that have taken so long—people will never see."*

Mayra Mangual, Sales/Special Events Director: For Mangual, the possibilities are endless—from modeling shows to Webcasts to live shows, from small parties to club buy-outs, she can do it. *"We're a multimedia entertainment complex. Whatever people dream of, we can do."*

Jeffrey Beers, Architect/Interior Designer: Beers and his firm, Jeffrey Beers International, are responsible for all interior design in the facility, from lighting to fixtures. Each design feature, including furniture, lighting fixtures, material and color schemes, has been custom-designed by Jeffrey Beers International, inspired by Billboardlive President/CEO Mitchell Chait. *"The most challenging aspect for the design was to invent an entertainment facility that could be the signature of Billboard magazine. The ambience of the facility stems from a design point of view of visionary leadership, optimism and innovation."*

Christian Dickens, Senior Executive VP: Dickens has been with Billboardlive practically since its inception and has hired key executives to fulfill its growing needs. His role is that of a "director," overseeing day-to-day operations of the corporate office and the unit itself.

Frank Beam, General Manager: Beam, who previously developed a series of restaurants at the Mandalay Bay casino-resort in Las Vegas (including China Grill, Red Square and Rum Jungle), is based in Miami and will oversee all functions related to all facility operations. *"It's my job to build an operational infrastructure that will support and bring to life the vision of Billboardlive."*

Marc Pietri, Developer: Pietri, CEO of BELLECHASSE SA, parent company of Constructa, Inc., Constructa Venta and Constructa SA, has received honors including the Chevalier de l'ordre du mérité (honorary distinction) and the Chevalier de l'ordre de la légion d'honneur (honorary distinction). For 25 years, he has developed Constructa into an international, multidimensional real-estate concern. Its projects include the Cocowalk retail/entertainment center, 1500 Ocean Drive and Ocean Steps (designed by renowned architect Michael Graves), Soliteil Hotels and Billboardlive Miami. *"In all my years as a developer, I have never seen such an innovative concept, with such acute attention to detail—from the public areas to the studio, as well as the technical infrastructure. It's an amazing project, and we are honored to be a part of it."* ■

Latin Notas™

by Leila Cobo

CALLING NEW TALENT: in a novel attempt to give aspiring tropical artists a break, fledgling Web site SalsaArtists.com, in association with Hitmen Entertainment, is sponsoring a talent search open to artists in all tropical genres. The Tropical Music Singing & Songwriting Contest will begin Oct. 4 at the Rumba Room in Los Angeles and continue every Thursday for four to six weeks. According to SalsaArtists founder **Simone Emmons,** some 25 participants have already signed up online from countries as far-flung as Italy. The first prize includes a recording session, the opportunity to make a live music video, and a CD replication package worth up to $10,000.

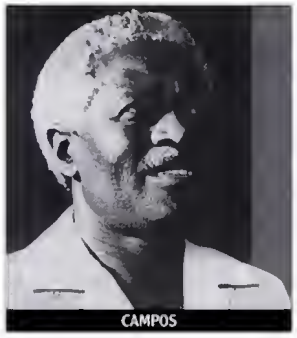
The contest, Emmons says, is an offshoot of the Web site, which she launched in March. "I was an emerging artist myself, and I felt there was something missing," Emmons says. "That's how I came up with the idea of creating a hub for salsa, *son*, *timba*, and other related rhythms. Emerging artists can upload their music, photos, and information and get exposure."

Aside from the contest/showcase, Emmons is also organizing panel discussions featuring industry representatives that will take place prior to the showcases. Both major and indie labels, as well as DJs and promoters, are scheduled to attend.

Given the logistical difficulties of having a full band, performers will sing to track. Emmons says this will set the groundwork for future events, as well as an expansion of the Web site. "We'd like to do *banda, rock en español,* and mariachi, using the same concept but in different genres," she says. Those interested in participating can log on to SalsaArtists.com (using a browser compatible with Windows Explorer). Registration packages must be received by Sept. 15 in order to appear on the program booklet, although late registrations will be accepted.

FAREWELL, RONALDO: **Ronaldo Campos de la Colina,** founder of folk ensemble **Perú Negro,** passed away Aug. 25 of heart failure. He was 74. Campos, who played the typical Peruvian *cajón*, founded Perú Negro 32 years ago in an effort to preserve Peru's African tradition and folklore. Perú Negro not only used percussion, including the cajón, the *cajita*, and the *quijada de burro*, but also the guitar and strong melodic vocals to fashion a unique sound that blended tradition with contemporary pop sensibilities.

In recent years, Campos had passed



CAMPOS

the artistic direction of the group to his son, **Ronny Campos Jr.** Two years ago, the group recorded what was to become its first international release—*Sangre de un Don*—for Dutch label World Connection. The album was released in April in the U.S. by Times Square Records. Talks are currently under way to bring the group to the U.S.

HAVE VISA, WILL TRAVEL: Colombia's **Sonora Carruseles,** considered one of that country's premiere salsa bands, will embark on its first-ever U.S. tour Sept. 12 in Miami. The 13-member troupe was last year denied visas to travel to the U.S., but it is now making up the difference with a seven-city, nine-stop tour organized by **Rita Benitez,** the group's rep in the U.S., Canada, and Puerto Rico.

According to Benitez, the band will use the tour to promote its latest album, *Salsa Brava* (Discos Fuentes), before traveling to Europe for a series of concerts.

IN BRIEF: Puerto Rican singer **Danny Rivera** will perform Sept. 28 at New York City's Apollo Theatre as part of the "Latin Nites at the Apollo" series. Next up is another Puerto Rican singer, **Ednita Nazario,** scheduled to perform Oct. 12 . . . Also on tour in September is Galician piper **Susana Seivane,** who released her eponymous debut disc on Green Linnet last winter. Seivane, who comes from a long line of pipe players and makers, will perform seven U.S. shows, including a handful of festivals . . . The latest Latin Grammy casualties? **Emilio** and **Gloria Estefan,** who announced last week that they would not be attending the awards show in L.A. "The awards show was taking place in the city they love," reads a statement from their offices. "Now that it's moved, they've decided to let the spotlight shine on the nominees and performers."

Brazilian Music Market Sees Sales Drop 40%

BY TOM GOMES

SAO PAULO, Brazil—Mirroring events in neighboring Argentina, the Brazilian music market has taken a dive. A 40% drop in sales has been reported by labels midyear, compared with the same period last year.

Although the Argentine economic crisis and the Brazilian electricity crisis (which has led to nationwide rationing) are cited as reasons for the decline, Brazilian executives agree that the greatest problem is piracy and—most of all—the government, for not doing its job of pursuing and punishing pirates.

"The major crisis of the Brazilian record industry nowadays is indeed a consequence of piracy, which has already taken over 50% of the CD market, after destroying the cassette tapes market," says Marcio Goncalves, director of the Assn. of Brazilian Record Producers (ABPD). "The industry has already invested in combating piracy—since 1995, $15 million has been [spent] toward this goal. However, the industry is working alone. We need a bigger government effort."

The waft of depression felt by most labels comes in sharp contrast to 2000, which saw an increase in music sales.

Benjamin Martins, director of A Universal Wholesales, says, "In my wholesales business, we have noticed a 27% sales drop in May, compared to the same period last year. The government doesn't do what it should against piracy. Pirates know the worst that can happen to them is having their product confiscated, so they keep on selling illegal copies at a low price.

"On the other hand," he continues, "some record companies are not yet aware that in times of crisis, it is necessary to reduce profits and production and promotion [costs] and to increase deadlines so the consumer doesn't feel so tempted to buy illegal CDs."

One company that has strived to find different markets and strategies is indie Abril Music. For the first time since its creation 2½ years ago, it sold more than 1 million units in July.

"We had an 11.7% growth comparing our numbers to the same period last year," Abril chairman Marcos Maynard says. According to Maynard, Abril has lowered CD prices, in addition to marketing such new groups as Falamansa.

Sony Music Brazil has also done well with KLB's new album, which had an initial order of 500,000 copies. "The Brazilian economy has always been through good and bad times," says José Antonio Eboli, chairman of Sony Music Brazil. "What we need right now is creative ideas. But the Brazilian market is very large and dynamic. Very soon we will be able to revert this odd situation."

MAYNARD

The "odd" situation that's afflicting the world's seventh-largest music market is also a reflection of the global market and its changing technologies.

"Brazil is going through a period of crisis," says Marcelo Castello Branco, chairman of Universal Music Brazil. "This is a moment of transition, when new and promising technologies are arriving but [will] still take some time before being economically viable.

"On the other hand, some transformations are very necessary and urgent in our market," he continues. "We have to support the channels of distribution that already exist, as well as find and explore new ones, find new procedures of marketing and promotion, and review our relationship with the artistic community."

Regarding the battle against piracy, a change could come about as a result of the creation two months ago of a new government committee whose sole purpose is to combat piracy.

"If we combat the piracy, we'll have more record companies investing in artists and more shopkeepers selling records," Goncalves says. "Nowadays, shopkeepers can't compete with the prices offered by the pirates."

Top Latin Albums

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 (2 Weeks At Number 1)		
	1	58	3	**LOS TIGRES DEL NORTE** Fonovisa 8149 (6.98/12.98) ●	Uniendo Fronteras	1
				HOT SHOT DEBUT		
2	NEW		1	**THALIA** EMI Latin 34722 (8.98/14.98) ●	Thalia Con Banda Grandes Exitos	2
3	2	1	10	**GRUPO BRYNDIS** Disa 727012 (8.98/12.98) ●	Historia Musical Romantica	1
4	3	2	4	**LOS ANGELES AZULES** Disa 727014 (8.98/12.98) ●	Historia Musical	2
5	4	3	62	**PAULINA RUBIO** ● Universal Latino 543319 (9.98/16.98) ●	Paulina	1
6	5	4	27	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** △ EMI Latin 29745 (9.98/14.98)	Shhh!	1
7	7	6	29	**LUPILLO RIVERA** ● Sony Discos 84275 (9.98 EQ/13.98) ●	Desprecindo	1
8	6	5	41	**VICENTE FERNANDEZ** Sony Discos 84786 (9.98 EQ/15.98) ●	Historia De Un Idolo Vol. 1	1
9	NEW		1	**LOS ORIGINALES DE SAN JUAN** EMI Latin 33330 (6.98/12.98)	Recado De Mi Madre	9
10	11	12	6	**VICENTE FERNANDEZ** Sony Discos 84445 (10.98 EQ/15.98) ●	Mas Con El Numero Uno	3
11	8	8	14	**MARCO ANTONIO SOLIS** ● Fonovisa 0527 (10.98/16.98) ●	Mas De Mi Alma	1
12	10	7	8	**LOS TRI-O** Prisma/Arola 78916/BMG Latin (10.98 CD)	Siempre En Mi Mente	7
13	12	9	13	**CRISTIAN** △ Arola 85324/BMG Latin (10.98/15.98) ●	Azul	2
14	9	11	9	**PALOMO** Disa 740002 (8.98/16.98)	Fuerza Musical	9
15	18	13	16	**JACI VELASQUEZ** Sony Discos 84289 (10.98 EQ/16.98)	Mi Corazon	7
16	14	10	7	**OLGA TANON** WEA Latina 89188 (10.98/16.98) ●	Yo Por Ti	4
17	17	17	12	**PEPE AGUILAR** Musart 2503/Arola (8.98/12.98)	Lo Mejor De Nosotros	10
18	19	16	13	**MANU CHAO** Virgin 10321 (17.98 CD) ●	Proxima Estacion...Esperanza	8
				PACESETTER		
19	31	—	2	**MELINA LEON** Sony Discos 84411 (10.98 EQ/17.98)	Corazon De Mujer	19
20	16	14	8	**JAGUARES** RCA 69742/BMG Latin (10.98/14.98) ●	Cuando La Sangre Galopa	1
21	13	19	4	**LOS TEMERARIOS** Fonovisa 6148 (10.98/17.98)	Joyas	13
22	15	15	11	**EL ORIGINAL DE LA SIERRA** Univision 378381 (7.98/13.98) ●	Homenaje A Chalino Sanchez	1
23	20	18	19	**RICARDO MONTANER** WEA Latina 88821 (10.98/15.98)	Sueno Repetido	16
24	NEW		1	**JOAN SEBASTIAN** Musart 12514/Arola (7.98/13.98)	En Vivo Desde La Plaza Progeso De Guadalajara	24
				GREATEST GAINER		
25	66	47	4	**NYDIA** Hollywood 162262 (10.98/17.98)	Nydia	25
26	24	22	23	**CONJUNTO PRIMAVERA** Fonovisa 8104 (8.98/12.98) ●	Ansia De Amar	1
27	26	28	27	**RICKY MARTIN** △² Sony Discos 84300 (11.98 EQ/18.98)	La Historia	1
28	23	24	24	**BANDA EL RECODO** Fonovisa 8102 (8.98/12.98) ●	Contigo Por Siempre...	4
29	22	23	4	**GRUPO EXTERMINADOR** Fonovisa 6120 (10.98/12.98)	Reunion De Perrones	22
30	21	20	54	**AZUL AZUL** △² Sony Discos 84198 (10.98 EQ/16.98) ●	El Sapo	3
31	25	25	39	**RAMON AYALA Y SUS 8RAVOS DEL NORTE** Freddie 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
32	28	31	19	**GILBERTO SANTA ROSA** Sony Discos 84291 (10.98 EQ/17.98) ●	Intenso	13
33	37	54	3	**FRANKIE NEGRON** WEAcarbe 89011/WEA Latina (10.98/15.98)	Por Tu Placer	33
34	29	30	51	**CHRISTINA AGUILERA** RCA 66323/BMG Latin (10.98/18.98)	Mi Reflejo	1
35	35	33	27	**INTOCABLE** EMI Latin 31412 (8.98/12.98)	14 Grandes Exitos	15
36	34	34	23	**SELENA** EMI Latin 32110 (10.98/17.98)	Live, The Last Concert — Houston, Texas February 26, 1995	2
37	45	51	71	**THALIA** △ EMI Latin 28232 (10.98/15.98) ●	Arrasando	4
38	42	48	8	**JOSE ALFREDO JIMENEZ** Arola 78006/BMG Latin (10.98 CD)	Las 100 Clasicos Vol. 1	38
39	39	42	95	**MARC ANTHONY** ● RMM 83540/Sony Discos (8.98 EQ/16.98)	Desde Un Principio — From The Beginning	1
40	30	27	20	**LOS TUCANES DE TIJUANA** Universal Latino 556063/Lideres (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12
41	33	29	41	**VARIOUS ARTISTS** △ J&N 52754/Sony Discos (9.98 EQ/13.98)	Bachatahits 2001	7
42	36	38	9	**SI SE** Leaky Boy 10803/Virgin (10.98 CD)	Si Se	35
43	27	21	20	**EL CHICHICUILOTE** △ Lideres 956054 (7.98/13.98)	12 Chichicuilotazos Con Banda	18
44	40	39	49	**GIPSY KINGS** Nonesuch 79541/AG (18.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
45	59	55	8	**JOSE ALFREDO JIMENEZ** Arola 78006/BMG Latin (10.98 CD)	Las 100 Clasicas Vol. 2	45
46	41	35	11	**BANDA MACHOS** WEAMex 36384/WEA Latina (10.98/13.98)	La Reunion	15
47	46	45	25	**TIGRILLOS** WEAMex 87412/WEA Latina (8.98/12.98)	Que Le Baile Bien	23
48	62	71	3	**JUANES** Surco 83063/Universal Latino (16.98 CD)	Fijate Bien	48
49	32	26	17	**EL GENERAL** Mock & Roll 95102/Lideres (8.98/14.98)	El General Is Back	14
50	47	56	76	**SHAKIRA** △ Sony Discos 83775 (10.98 EQ/16.98) ●	MTV Unplugged	1
51	NEW		1	**FUERZA JUVENIL** BCI Music 1074 (10.98/13.98)	Multiplicame	51
52	43	37	63	**JOAN SEBASTIAN** Musart 2285/Arola (10.98/16.98) ●	Sacreto De Amor	5
53	50	43	7	**VARIOUS ARTISTS** Sony Discos 84457 (9.98 EQ/15.98)	20 Exitazos Con La Dieastie	43
54	60	59	47	**CHAYANNE** △ Sony Discos 84098 (10.98 EQ/17.98) ●	Simplemente	3
55	49	50	29	**VARIOUS ARTISTS** Sony Discos/WEA Latina 89879 (17.98 EQ CD)	No. 1 Un Ano De Exitos	4
56	44	64	25	**HUEY DUNBAR** Sony Discos 84297 (10.98 EQ/17.98) ●	Yo Si Me Enamoro	12
57	48	40	11	**LIBERACION** Disa 729009 (12.98/17.98)	25 Aniv. Vol. I Y II	30
58	52	41	16	**ROCIO DURCAL** Arola 85476/BMG Latin (10.98/14.98)	Entre Tangos Y Mariachi	12
59	55	52	44	**LOS ANGELES DE CHARLIE** Fonovisa 6266 (8.98/12.98) ●	Un Sueno	7
60	61	44	41	**INTOCABLE** △ EMI Latin 23730 (9.98/12.98) ●	Es Pora Ti	3
61	38	32	9	**VARIOUS ARTISTS** Lideres 950114 (8.98/14.98)	Todo Exitos De Hip Hop	28
62	56	60	24	**GUARDIANES DEL AMOR** Arola 63144/BMG Latin (7.98/11.98)	Lo Mejor De Guardianes Del Amor	30
63	53	36	8	**YAIRE** Lideres 950072 (8.98/12.98)	Yaire	36
64	58	63	7	**LOS CAMINANTES** Sony Discos 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestras Canciones	58
65	51	49	13	**CACHAITO LOPEZ** Nonesuch 79630 AG (17.98 CD)	Cachaito	28
66	57	46	12	**PUYA** MCA 112362 (12.98/18.98)	Unico	10
67	NEW		2	**THE LATIN ALL STARS** St. Clair 6458 (14.98 CD)	Exitos Latinos	67
68	75	—	2	**THE LATIN ALL STARS** St. Clair 6457 (14.98 CD)	Hot Latin Dance Hits	68
69	NEW		1	**TITO ROJAS** M.P. 56346/Sony Discos (9.98 EQ/15.98)	Autenticamente En Vivo	69
70			1	**JUAN RIVERA** [illegible]	El Abandonado	70
71	54	53	8	**LOS HURACANES DEL NORTE** Fonovisa 8136 (10.98/12.98)	En Vivo	38
72	71	73	46	**LUIS MIGUEL** △ WEA Latina 84573 (11.98/17.98)	Vivo	2
73		49	1	**VICTOR MANUELLE** Sony Discos 83788 (10.98 EQ/17.98)	Instinto Y Deseo	4
74	69	72	20	**VARIOUS ARTISTS** Arola 84336/BMG Latin (12.98/17.98)	Billboard Latin Music Awards 2001	10
75	63	67	30	**JUAN LUIS GUERRA 440** Karen 330237/Universal Latino (14.98/19.98) ●	Coleccion Romantica	6

Latin Pop Albums

Paulina Rubio PAULINA Universal Latino	**Olga Tanon** YO POR TI WEA Latina
A.B. Quintanilla Y Los Kumbia Kings SHHH! EMI Latin	**Melina Leon** CORAZON DE MUJER Sony Discos
Marco Antonio Solis MAS DE MI ALMA Fonovisa	**Gilberto Santa Rosa** INTENSO Sony Discos
Los Tri-o SIEMPRE EN MI MENTE Prisma/Arola /BMG Latin	**Frankie Negron** POR TU PLACER WEAcarbe /WEA Latina
Cristian AZUL Arola /BMG Latin	**Marc Anthony** DESDE UN PRINCIPIO—FROM THE BEGINNING RMM /Sony Discos
Jacci Velasquez MI CORAZON Sony Discos	**Various Artists** BACHATAHITS 2001 J&N /Sony Discos
Manu Chao PROXIMA ESTACION :ESPERANZA Virgin	**El General** EL GENERAL IS BACK Mock & Roll /Lideres
Jaguares CUANDO LA SANGRE GALOPA RCA /BMG Latin	**Fuerza Juvenil** MULTIPLICAME BCI Music
Ricardo Montaner SUENO REPETIDO WEA Latina	**Huey Dunbar** YO SI ME ENAMORE Sony Discos
Nydia NYDIA Hollywood	**Cachaito Lopez** CACHAITO Nonesuch /AG
Ricky Martin LA HISTORIA Sony Discos	**Tito Rojas** AUTENTICAMENTE EN VIVO M.P./Sony Discos
Azul Azul EL SAPO Sony Discos	**Victor Manuelle** INSTINTO Y DESEO Sony Discos
Christina Aguilera MI REFLEJO RCA /BMG Latin	**Juan Luis Guerra 440** COLECCION ROMANTICA Karen /Universal Latino
Selena LIVE, THE LAST CONCERT — HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin	**Various Artists** MERENHITS 2001 J&N /Sony Discos
Thalia ARRASANDO EMI Latin	**Son By Four** SALSA HITS Sony Discos
Si Se SI SE Leaky Boy /Virgin	**Grupo Niche & Joe Arroyo** LOS GIGANTES DE LA SALSA Lideres
Gipsy Kings VOLARE! THE VERY BEST OF THE GIPSY KINGS Nonesuch /AG	**Various Artists** TODO EXITOS DE BACHATA Lideres
Juanes FIJATE BIEN Surco /Universal Latino	**Various Artists** SALSAHITS 2001 J&N /Sony Discos
Shakira MTV UNPLUGGED Sony Discos	**Carlos Vives** EL AMOR DE MI TIERRA EMI Latin
Various Artists 30 EXITAZOS CON LA DINASTIA Sony Discos	**Celia Cruz** CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM

Tropical/Salsa Albums

Regional Mexican Albums

Los Tigres Del Norte UNIENDO FRONTERAS Fonovisa	
Thalia THALIA CON BANDA GRANDES EXITOS EMI Latin	
Grupo Bryndis HISTORIA MUSICAL ROMANTICA Disa	
Los Angeles Azules HISTORIA MUSICAL Disa	
Lupillo Rivera DESPRECIADO Sony Discos	
Vicente Fernandez HISTORIA DE UN IDOLO VOL. 1 Sony Discos	
Los Originales De San Juan RECADO DE MI MADRE EMI Latin	
Vicente Fernandez MAS CON EL NUMERO UNO Sony Discos	
Palomo FUERZA MUSICAL Disa	
Pepe Aguilar LO MEJOR DE NOSOTROS Musart /Arola	
Los Temerarios JOYAS Fonovisa	
El Original De La Sierra HOMENAJE A CHALINO SANCHEZ Univision	
Joan Sebastian EN VIVO DESDE LA PLAZA PROGESO DE GUADALAJARA Musart /Arola	
Conjunto Primavera ANSIA DE AMAR [illegible]	
Banda El Recodo CONTIGO POR SIEMPRE... Fonovisa	
Grupo Exterminador REUNION DE PERRONES Fonovisa	
Ramon Ayala Y Sus Bravos Del Norte EN VIVO :EL HOMBRE Y SU MUSICA Freddie	
Intocable 14 GRANDES EXITOS EMI Latin	
Jose Alfredo Jimenez LAS 100 CLASICAS VOL. 1 Arola/BMG Latin	
Los Tucanes De Tijuana 32 CORRIDOS LIDERES SOLAMENTE EXITOS Universal Latino /Lideres	

■ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: △ Certification for net shipment of 100,000 units (Oro). △² Certification of 200,000 units (Platino). △³ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Multi tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ★ indicates peak or present Heatseeker title. © 2001 Billboard/BPI Communications, and SoundScan Inc.

Hot Latin Tracks

SEPTEMBER 15, 2001 Billboard

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 3 Weeks At Number 1		
1	1	1	16	COMO SE CURA UNA HERIDA — R.Perez (R.Perez,J.L.Pinto)	Jaci Velasquez — Sony Discos	1
2	4	3	17	O ME VOY O TE VAS — M.A.Solis (M.A.Solis)	Marco Antonio Solis — Fonovisa	2
3	2	2	17	AZUL — K.Santander,A.Munera,F.Toban (K.Santander,G.Santander)	Cristian — Ariola/BMG Latin	1
4	3	4	10	COMO OLVIDAR — H.Gatica,M.Tejeda (J.L.Pinto,G.Arenas)	Olga Tanon — WEA Latina	3
5	5	6	15	NO ME CONOCES AUN — Palomo (F.J.Quezada,A.Tirgel)	Palomo — Disa	5
6	8	10	14	CON CADA BESO — S.George (F.Osorio,A.Thomas)	Huey Dunbar — Sony Discos	5
7	7	5	11	ME VAS A EXTRANAR — P.Aguilar (Fato)	Pepe Aguilar — Musart/Balboa	5
8	6	8	11	PUEDEN DECIR — A.Jaen (O.Alfanno)	Gilberto Santa Rosa — Sony Discos	6
9	12	19	7	NO VALE LA PENA — C.Cabral Junior (J.Gabriel)	Nydia Con Juan Gabriel — Hollywood	9
10	9	7	16	BESAME — B.Silvetti (R.Montaner,J.L.Chacin)	Ricardo Montaner — WEA Latina	4
11	17	21	7	CADA VEZ TE EXTRANO MAS — G.Lizarraga,A.Valenzuela,O.Valenzuela (M.Luna)	Banda El Recodo — Fonovisa	11
12	11	13	31	DESPRECIADO — P.Rivera (J.Navarrete Curiel)	Lupillo Rivera — Sony Discos	11
13	13	11	19	YO NO SOY ESA MUJER — M.Azevedo (C.De Walden,C.Toro Montoro,M.Shapstone,R.Stenneman)	Paulina Rubio — Universal Latino	7
14	10	9	42	ABRAZAME MUY FUERTE — E.Magallanes (J.Gabriel)	Juan Gabriel — Ariola/BMG Latin	1
15	18	22	9	EL AYUDANTE — P.Ramirez (M.E.Toscano)	Vicente Fernandez — Sony Discos	15
16	19	14	11	MUERO — B.Silvetti (A.Larrinaga,T.Mora Arriaga)	Jerry Rivera — Ariola/BMG Latin	13
17	16	27	5	MI FANTASIA — Los Tigres Del Norte (E.Negrete)	Los Tigres Del Norte — Fonovisa	16
18	14	15	24	NO TE PODIAS QUEDAR — J.Guillen (R.Gonzalez Mora)	Conjunto Primavera — Fonovisa	4
19	21	17	13	ME LIBERE — Not Listed (Not Listed)	El Gran Combo — Combo	11
20	15	12	17	LA GRAN NOCHE — [illegible]	Los Tucanes De Tijuana — [illegible]	12
21	28	37	4	LA CALANDRIA — Not Listed (Not Listed)	Ramon Ayala Y Jody Farias — Freddie	21
				GREATEST GAINER		
22	34	—	2	CORAZON DE MUJER — A.Jaen,G.Arenas (A.Jaen,J.L.Morin,G.Arenas)	Melina Leon — Sony Discos	22
23	25	25	3	SI QUIERES — H.Gutierrez,J.Gutierrez (J.Gabriel)	Los Tri-o — Prisma/Ariola/BMG Latin	23
24	23	23	10	COMO OLVIDAR — T.Torres (T.Torres,J.Diaz)	Tommy Torres — Sony Discos	15
25	27	31	5	COMERTE A BESOS — S.George (S.George,J.L.Pinto)	Frankie Negron — WEAcaribe/WEA Latina	25
26	32	50	5	SUERTE HE TENIDO — Not Listed (F.Meza)	Alegres De La Sierra — Infinity	26
27	24	26	15	COMO SE LO EXPLICO AL CORAZON — J.M.Lugo (H.Rivera)	Victor Manuelle — Sony Discos	13
28	22	28	10	AMORCITO MIO — J.Sebastian (J.Sebastian)	Joan Sebastian — Musart/Balboa	19
29	26	32	8	SECRETO DE AMOR — A.Villalona (J.Sebastian)	Angelito Villalona — Latina/Sony Discos	24
30	30	38	26	AMAME — A.Valenzuela,O.Valenzuela,A.Garcia (A.Martinez)	Rogelio Martinez — Discos Cuno	15
31	31	29	5	CONTESTAME — R.Bettini,M.Blasco (Yaire)	Yaire — Lideres	29
32	45	40	4	DERECHO A LA VIDA — J.Guillen (C.Sanchez)	Conjunto Primavera — Fonovisa	32
33	20	16	12	SOMBRAS... NADA MAS — B.Silvetti (F.Lomuto,J.M.Contursi)	Rocio Durcal — Ariola/BMG Latin	16
34	29	24	11	DIME CORAZON — K.Santander,B.Osso (A.Gutierrez)	Amaury Gutierrez — Universal Latino	24
35	36	35	5	QUISIERA — J.L.Guerra (J.L.Guerra)	Juan Luis Guerra 440 — Karen/Universal Latino	35
36	35	33	24	PERO NO ME AMA — J.M.Lugo,G.Santa Rosa (R.Monclova)	Gilberto Santa Rosa — Sony Discos	7
37	37	42	14	TE HE PROMETIDO — G.Prado (L.Dos)	El Original De La Sierra — Z	28
38	40	43	4	SERA PORQUE TE AMO — R.Saenz Gueraz (F.De Silva,L.O.Fortel)	Tigrillos — WEAMex/WEA Latina	38
39	41	—	3	TU CONVENCELA — E.Reyes,A.Montalban (E.Reyes,A.Montalban)	Ley Alejandro — Lideres	39
40	33	20	13	POR AMAR ASI — M.Cazares (Alazan,L.Rodriguez)	Julio Preciado Y Su Banda Perla Del Pacifico — RCA/BMG Latin	18
41	47	44	5	CARTAS MARCADAS — A.Macias (C.Monge)	Cuisillos De Arturo Macias — Musart/Balboa	41
42	43	39	7	DOS CORAZONES, DOS HISTORIAS — Estefano (J.Iglesias,Danmar,C.Randall,Estefano)	Julio Iglesias Y Alejandro Fernandez — Columbia/Sony Discos	29
43	44	47	4	COMO LLEGO A TU AMOR — L.Garcia (J.L.Perez)	Tito Nieves — WEAcaribe/WEA Latina	43
				HOT SHOT DEBUT		
44			1	MAYONESA — A.Casas,E.Brito,J.C.Caceres (A.Casas,E.Brito,J.C.Caceres)	Chocolate — Melody/Fonovisa	44
45	42	—	2	A PUNTO DE CARAMELO — Not Listed (Not Listed)	Socios Del Ritmo — IM	42
46			4	TU ERES AJENA — Not Listed (A.Montero)	Eddy Herrera — J&N/Sony Discos	34
47			1	SOLEDAD — A.Lizarraga (S.Lizarraga)	Banda El Limon — Fonovisa	47
48			5	LOCO — J.M.Elizondo,M.A.Zagala (M.A.Perez,J.A.Martinez,R.Munoz)	Pesado — WEAMex/WEA Latina	42
49	46	—	3	DIME — C.Lemos (C.Lemos,K.Aponte)	Ednita Nazario — Sony Discos	46
50			5	Y YA DESPUES — C.Cabral Junior (J.E.Contreras)	Costumbre — Hollywood	32

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (32 Latin Pop, 10 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	COMO SE CURA UNA HERIDA	JACI VELASQUEZ — Sony Discos
2	2	AZUL	CRISTIAN — Ariola/BMG Latin
3	3	BESAME	RICARDO MONTANER — WEA Latina
4	4	COMO OLVIDAR	OLGA TANON — WEA Latina
5	6	YO NO SOY ESA MUJER	PAULINA RUBIO — Universal Latino
6	5	O ME VOY O TE VAS	MARCO ANTONIO SOLIS — Fonovisa
7	7	PUEDEN DECIR	GILBERTO SANTA ROSA — Sony Discos
8	12	NO VALE LA PENA	NYDIA CON JUAN GABRIEL — Hollywood
9	10	CON CADA BESO	HUEY DUNBAR — Sony Discos
10	8	ABRAZAME MUY FUERTE	JUAN GABRIEL — Ariola/BMG Latin
11	14	SI QUIERES	LOS TRI-O — Prisma/Ariola/BMG Latin
12	11	ME VAS A EXTRANAR	PEPE AGUILAR — Musart/Balboa
13	13	COMO OLVIDAR	TOMMY TORRES — Sony Discos
14	26	CORAZON DE MUJER	MELINA LEON — Sony Discos
15	17	CONTESTAME	YAIRE — Lideres
16	16	POR AMARTE ASI	CRISTIAN — Ariola/BMG Latin
17	18	DIME CORAZON	AMAURY GUTIERREZ — Universal Latino
18	9	SOMBRAS... NADA MAS	ROCIO DURCAL — Ariola/BMG Latin
19	20	TU CONVENCELA	LEY ALEJANDRO — Lideres
20	21	QUISIERA	JUAN LUIS GUERRA 440 — Karen/Universal Latino
21	18	MUERO	JERRY RIVERA — Ariola/BMG Latin
22	22	DOS CORAZONES, DOS HISTORIAS	JULIO IGLESIAS Y ALEJANDRO FERNANDEZ — Columbia/Sony Discos
23	23	DIME	EDNITA NAZARIO — Sony Discos
24	—	TIEMPO	JARABE DE PALO — EMI Latin
25	30	ARRASANDO	THALIA — EMI Latin
26	33	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL — RedZone/Arista
27	22	ME GUSTAS TU	MANU CHAO — Virgin
28	25	VUELVE JUNTO A MI	PABLO MONTERO — Ariola/BMG Latin
29	32	POP	'N SYNC — Jive
30	24	POR UN BESO	GLORIA ESTEFAN — Epic/Sony Discos
31	38	MAYONESA	CHOCOLATE — Melody/Fonovisa
32	30	NADA	JUANES — Surco/Universal Latino
33	—	A CARA O CRUZ (CON ORGANO)	RICARDO ARJONA — Sony Discos
34	34	ME LIBERE	EL GRAN COMBO — Combo
35	31	SIMPLEMENTE	CHAYANNE — Sony Discos
36	35	Y SIGUES SIENDO TU	ROGELIO MARTINEZ — Discos Cuno
37	—	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES — Ariola/BMG Latin
38	—	HEROE	ENRIQUE IGLESIAS — Interscope/Universal Latino
39	—	COMO LLEGO A TU AMOR	TITO NIEVES — WEAcaribe/WEA Latina
40	40	YA LO VES	UFF — Lideres

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	3	ME LIBERE	EL GRAN COMBO — Combo
2	1	PUEDEN DECIR	GILBERTO SANTA ROSA — Sony Discos
3	2	COMO OLVIDAR	OLGA TANON — WEA Latina
4	4	CON CADA BESO	HUEY DUNBAR — Sony Discos
5	6	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE — Sony Discos
6	8	SECRETO DE AMOR	ANGELITO VILLALONA — Latina/Sony Discos
7	7	COMERTE A BESOS	FRANKIE NEGRON — WEAcaribe/WEA Latina
8	9	MUERO	JERRY RIVERA — Ariola/BMG Latin
9	8	COMO SE CURA UNA HERIDA	JACI VELASQUEZ — Sony Discos
10	10	PERO NO ME AMA	GILBERTO SANTA ROSA — Sony Discos
11	11	AZUL	CRISTIAN — Ariola/BMG Latin
12	12	BESAME	RICARDO MONTANER — WEA Latina
13	13	COMO LLEGO A TU AMOR	TITO NIEVES — WEAcaribe/WEA Latina
14	19	TU ERES AJENA	EDDY HERRERA — J&N/Sony Discos
15	18	OH CUANTO TE AMO	CLUB 3D — Aarita
16	16	CORAZON DE MUJER	MELINA LEON — Sony Discos
17	14	PENA DE AMOR	PUERTO RICAN POWER — J&N/Sony Discos
18	15	YO NO SOY ESA MUJER	PAULINA RUBIO — Universal Latino
19	20	TU ME PROVOCAS	TONNY TUN TUN — Karen/Universal Latino
20	24	SAL DE AQUI	TONY VEGA — Universal Latino
21	—	ME PASA IGUAL A MI	MILES PENA — Parcha/Platano
22	23	POP	'N SYNC — Jive
23	20	LLORA ALMA MIA	YOSKAR SARANTE — J&N/Sony Discos
24	—	UN AMOR ASI	TITO NIEVES — WEAcaribe/WEA Latina
25	17	LA CHERCHA	LOS TOROS BAND — Universal Latino
26	—	LA REINA DE LA PISTA	ORO SOLIDO — Sony Discos
27	32	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL — RedZone/Arista
28	30	DIME	EDNITA NAZARIO — Sony Discos
29	26	LIVE AT JIMMY'S	ANGIE MARTINEZ FEAT. BIG PUN, CUBAN LINK, DOMINGO & SUNKISS — Elektra/EEG
30	22	NO VALE LA PENA	NYDIA CON JUAN GABRIEL — Hollywood
31	25	TENGO UN MAL PRESENTIMIENTO	RABANES — Crescent Moon/Sony Discos
32	28	NADA	JUANES — Surco/Universal Latino
33	—	TIEMPO	JARABE DE PALO — EMI Latin
34	—	CELOS ME PROVOCA	GRUPOMANIA — Universal Latino
35	—	LOCURAS TENGO DE TI	DOMINIC — Prestigio/Sony Discos
36	—	SERIA FACIL	LUIS FONSI — Universal Latino
37	—	A CARA O CRUZ (CON ORGANO)	RICARDO ARJONA — Sony Discos
38	40	CALLATE	FULANITO — Cutting
39	—	QUISIERA	JUAN LUIS GUERRA 440 — Karen/Universal Latino
40	—	DROPS OF JUPITER (TELL ME)	TRAIN — Columbia

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	NO ME CONOCES AUN	PALOMO — Disa
2	5	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO — Fonovisa
3	2	DESPRECIADO	LUPILLO RIVERA — Sony Discos
4	6	EL AYUDANTE	VICENTE FERNANDEZ — Sony Discos
5	7	MI FANTASIA	LOS TIGRES DEL NORTE — Fonovisa
6	3	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA — Fonovisa
7	4	LA GRAN NOCHE	LOS TUCANES DE TIJUANA — Universal Latino
8	8	Y LLEGASTE TU	BANDA EL RECODO — Fonovisa
9	9	O ME VOY O TE VAS	MARCO ANTONIO SOLIS — Fonovisa
10	12	LA CALANDRIA	RAMON AYALA Y JODY FARIAS — Freddie
11	11	ME VAS A EXTRANAR	PEPE AGUILAR — Musart/Balboa
12	13	SUERTE HE TENIDO	ALEGRES DE LA SIERRA — Infinity
13	14	AMAME	ROGELIO MARTINEZ — Discos Cuno
14	21	DERECHO A LA VIDA	CONJUNTO PRIMAVERA — Fonovisa
15	10	AMORCITO MIO	JOAN SEBASTIAN — Musart/Balboa
16	16	Y SIGUES SIENDO TU	ROGELIO MARTINEZ — Discos Cuno
17	17	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA — Z
18	20	SERA PORQUE TE AMO	TIGRILLOS — WEAMex/WEA Latina
19	15	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO — RCA/BMG Latin
20	22	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS — Musart/Balboa
21	19	A PUNTO DE CARAMELO	SOCIOS DEL RITMO — IM
22	27	SOLEDAD	BANDA EL LIMON — Fonovisa
23	23	LOCO	PESADO — WEAMex/WEA Latina
24	24	Y YA DESPUES	COSTUMBRE — Hollywood
25	28	SUENO SU BOCA	GRUPO MOJADO — Fonovisa
26	28	LA BOMBA	AZUL AZUL — Sony Discos
27	33	NO VALE LA PENA	NYDIA CON JUAN GABRIEL — Hollywood
28	25	DEJAME AMARTE	INTOCABLE — EMI Latin
29	18	EL MALQUERIDO	LOS HURACANES DEL NORTE — Fonovisa
30	36	POR EL AMOR DE UNA MUJER	LA FIRMA CON RICKY MUNOZ — Sony Discos
31	30	POR BIEN DE LOS DOS	POLO URIAS Y SU MAQUINA NORTENA — Fonovisa
32	32	AQUI ESTOY YO	ROGELIO MARTINEZ — Discos Cuno
33	34	DIMELO	LOS TEMERARIOS — Fonovisa
34	—	POR QUE TUVO QUE SER	EL PODER DEL NORTE — Disa
35	31	NO HABLAR	LOS HUMILDES — RCA/BMG Latin
36	36	MI OBSESION	LOS PALOMINOS — Fonovisa
37	38	QUERIDA SOCIA	JENNI RIVERA — Fonovisa
38	—	SHHH	A.B. QUINTANILLA Y LOS KUMBIA KINGS — EMI Latin
39	40	CUMBIA DEL SOL	CONTROL — EMI Latin
40	—	AMOR DE NOVELA	LOS ANGELES DE CHARLIE — Fonovisa

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.

Musimundo Seeks Solution To Problems

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Musimundo, the largest retail chain in Argentina with 95 stores nationwide, has defaulted on its loan payments. On Aug. 29, it called debt holders to work out a refinancing agreement.

Musimundo employs 1,923 staffers and controls approximately 68% of record sales in Argentina. Its total debt is $206 million. According to figures disclosed by president Jorge Demaría, $113 million of this is owed to several banks, $10 million is owed to the local IRS, and $83 million is owed to suppliers—mainly record companies.

The company's dire situation is often cited as a major contributing factor in the Argentine music industry's slump.

Musimundo has belonged to the Exxel Group since 1998. It was purchased for $230 million from its founders, the Garber family, who started with a small record store in 1952. Exxel is a powerful and diversified investment group that became the second-largest company in Argentina two years ago by acquiring strong brands in food, clothing, furniture, home supplies, retail stores, and supermarkets.

'BEYOND WORST SCENARIO'

"The 39-month recession and the expansion of piracy are the causes of this situation," Demaría says. "During the last 30 years, the average duration of recession cycles was one year, but this was beyond our worst scenario."

Demaría continues, "We now plan to work out a solution to continue operating, distribute new releases, and search for a strategic partner."

Roberto Piay, executive director at industry chamber CAPIF, says, "This situation does not make matters any worse than they already were. Actually, if record companies manage to strike an agreement soon—and Musimundo is obviously willing to do so—Chapter 11 provides better legal guarantees that Musimundo will keep its word. Before, all negotiations were mere handshakes."

Tasty Donation. Puerto Rican hardcore band Puya donated its instruments to the Hard Rock Cafe San Juan following a press conference, during which it announced its first tour of Puerto Rico in two years and celebrated the success of its recent MCA release, *Union*. Pictured, from left, are band member Ramon Ortiz, Evi Mercado of the Hard Rock Cafe San Juan, and band members Harold Hopkins, Eddie Paniagua, and Sergio Curbelo.

TO OUR READERS

America Latina will return next week.

Jazz Notes™

by Steve Graybow

TEACHING JAZZ: Throughout more than 50 years of recording and performing, pianist **Billy Taylor** has never mystified the art of jazz improvisation. Rather, Taylor has been a tireless crusader for jazz education, elucidating the music's finer points on TV and radio and speaking to successive generations of music students in classrooms and from the concert stage.

TAYLOR

Education plays a central role in Taylor's *Urban Griot* (released Aug. 28 on Soundpost and distributed through City Hall), a set of 10 études originally constructed as teaching material for students at Michigan State University's Wharton Center for the Performing Arts in East Lansing, Mich. "The pieces were originally written as examples of ways to utilize different melodic and harmonic devices," Taylor explains. He built many of the melodies around the interval of the fourth to build a unique challenge into the music. "The idea was for me to have a way to demonstrate the process of writing and then of improvising around the written music."

The first of the cycle of compositions that make up *Urban Griot*, "Local Color/Can You Dig It?," is one of several pieces built around specific dance rhythms. "I used a rhythm that is reminiscent of the hip-hop rhythms that the kids listen to and dance to, so they could start off with something familiar," Taylor says. The second track, "Reclamation," is a waltz "in the style of **Oscar Peterson** or **Fats Waller**," according to Taylor, while the third, "Gracias Chucho," incorporates Latin rhythms in a dedication to Cuban pianist **Chucho Valdes**. "It has bothered me for some time that dance rhythms and jazz improvisation became separated at some point in history," Taylor says. "I want to reunite them, or at least explain to the students how they are related."

Urban Griot is dedicated to **Clifton Wharton III**, the late son of former Michigan State University president **Clifton R. Wharton** and his wife, **Delores**. Taylor, who also lost his eldest son more than a decade ago, says that he wanted to show the Whartons that "they are not alone in their grief."

As an educator, Taylor is adamant that teaching jazz lore goes hand-in-hand with teaching jazz artistry. "A teacher must do more than just explain technique," he says. "I always bring a historical perspective to the lessons, to give the students a sense of what I have lived through and experienced. In a sense, that is what the griots do in the African tradition. I am like an urban griot, bringing a sense of history and continuity to teaching music.

"Jazz education is about explaining how the things you are teaching grew out of other things," he continues. "It is about explaining that the student's own talents are the next step in what previous generations of musicians did."

One constant in Taylor's career has been his dedication to the piano trio format; his current band features bassist **Chip Jackson** and drummer **Winard Harper**. "The trio gives me a lot of flexibility," Taylor explains. "It is challenging, because each member is so important to the sound. If you change musicians, it changes the music and the way you approach the music, because so much new information is coming at you."

Taylor, who celebrated his 80th birthday July 24, plans to donate many of his musical manuscripts to the Library of Congress in coming months, thus giving the institution its largest collection of jazz material. The library will hold a reception in Taylor's honor Oct. 10 in Washington, D.C., where the pianist's trio will perform along with the **Juilliard String Quartet**. A similar event will be held at the Schomburg Oct. 20 in New York City, with a gala in Taylor's honor scheduled for Jan. 20 at the Kennedy Center in Washington, D.C.

Despite this flurry of activity, Taylor remains as much a wide-eyed student of the music as a sage educator, and looks forward to the challenges and lessons that *Urban Griot*'s material will present to him during his upcoming fall concert tour. "These compositions stimulated a particular growth in my playing, a certain something that I want to develop in my work," he says. "It is not necessarily something new in my technique, it is something in terms of the feelings that I was able to express in the music. It comes from my heart, and I hope that it will be reflected in my future playing and composing."

Words & Music™

by Jim Bessman

BMG'S INTERNAL AWARENESS: BMG Music Publishing has commenced a major internal catalog-awareness campaign, featuring key titles and previously undiscovered gems from its major songwriters and catalogs.

Initial releases from BMG's U.S. office include classic-rock and easy-listening pop compilations from the likes of **Barry Manilow, Chicago,** and **Christopher Cross.**

"Our international coordinators send out new releases all the time—but the back catalog gets forgotten," explains London-based **Simon Mortimer,** BMG Music Publishing Worldwide's VP of marketing/production music. The new internal CD marketing campaign, he says, strengthens catalog awareness from within.

"Especially with new people coming in, you have to give them something like a library so they understand the depth of your catalog," Mortimer continues. "Our thoughts were to start with things we own or have long-term relationships with. Each country is coming up with their gems, either by music genre—like Italian or Argentinian tangos—or by artist or decade. We're creating uniform, appealing artwork and packaging so that they can be put up on the office walls as part of a growing, comprehensive BMG Music Publishing library.

"So if you are new to the company—whether in copyright or marketing—we'll hopefully have 50 or so CDs on the wall over time, with a quick way to get the flavor of the company and what's going on."

At the rate BMG is going, though, he'll need more wall space. Mortimer says that more than a score of discs are near completion, mentioning those of **Boz Scaggs, Santana, Paul Weller,** and **John Hiatt,** and that 20-30 new ones are anticipated annually.

"They're compilations of songs that the companies want to promote or have already had some exploitation of and want a bit more," Mortimer says. "They'll include a mix of top hits and nice songs that we want people to listen to again."

For example, the Cross compilation offers such big hits as "Sailing" and "Ride Like the Wind," as well as choice album cuts "In the Blink of an Eye" and "Isn't It Love" from his 1993 album, *Rendezvous*.

Also included in the catalog push, Mortimer adds, are favorite commercials from each territory, which are being compiled on film reels. Choice film clips may also follow, he says.

READER'S DIGEST'S BIG "GETS": Reader's Digest Music's new four-disc *A Celebration of American Folk Music* includes such required cuts as **Woody Guthrie's** "This Land Is Your Land" and **the Kingston Trio's** "Tom Dooley." But I was surprised to find **the Band's** "The Night They Drove Old Dixie Down" and **Van Morrison's** "Brown Eyed Girl"—as, it seems, was the label's A&R editor **John Alexander.**

"They're hard to get," says Alexander of Morrison and the Band. "They don't usually anthologize and aren't often compiled. Certain artists have restrictive clauses in their contracts—like the **Streisands** of the world—and others have a say in whether their songs can be repackaged. I can't say for sure about these two, but I'm very happy we were able to get them."

ALEXANDER

Alexander made another big score with another "hard to get" artist, **James Taylor**: His "Millworker" is included in the folk box. "It's a wonderful song that's often overlooked because it wasn't a hit, but it's one of his finest compositions," notes Alexander, himself a Bucket O' Love (ASCAP) songwriter who has been covered by the likes of **Billy Joe Royal, Billy Crash Craddock,** and **Neal McCoy.** The folk anthology, he adds, goes well with his label's *American Pie* set of story songs, which includes the title track and "The Gambler" and is "one of our biggest boomer packages."

"We call this music 'the soundtrack of our lives' to sell it, but it really is timeless music," Alexander notes. "I played it in the car for my daughters and their cousins, and everyone sang along to songs like **Jimmie Rodgers'** 'Honeycomb' and our great version of 'Kumbaya' by **the Seekers.**"

Karen Sherry Finds Her ASCAP Hat Fits Best

BY JIM BESSMAN

NEW YORK—"One thing I've learned is never to lose what you've done," says Karen Sherry, ASCAP's senior VP/director of industry affairs and VP/executive director of the ASCAP Foundation.

KAREN SHERRY

By any measure, Sherry's done plenty in what she lightheartedly calls her "checkered career." Her ASCAP résumé is substantial enough: Starting as director of public relations in 1979, the following year she picked up the title of assistant to the president, serving under Hal David and then Morton Gould. In 1986 she added the title of director of public affairs. She was promoted to VP of communications in 1996, then to senior VP and member of ASCAP's senior management team in 1999.

She has supervised communications at ASCAP, coordinated legislative grass-roots efforts there, and produced special projects and events, including Broadway tributes to such ASCAP luminaries as Irving Berlin and Harold Arlen. She's the society's industry liaison with music-business and cultural organizations, and she oversees the ASCAP Foundation's educational programs, scholarships, grants, and recognition awards.

But when she alludes to past experience, Sherry also means her own success as a recording artist/songwriter, her teaching background, and her PR work prior to ASCAP.

With her sister Lois, the Brooklyn-based '60s duo the Sherry Sisters had a worldwide 1 million-selling pop hit in 1964 for Epic with "Sailor Boy" and performed with the likes of the Dave Clark Five, Herman's Hermits, and such comedians as Jackie Mason and Allen & Rossi.

"Want to know the truth?" Sherry says, laughing in response to the inevitable question of whether she misses the Sherrys' '60s stardom. "We loved the music production part of it but found the touring part tedious. We were managed by Jerry Weintraub, who managed John Denver and Lesley Gore at the time, and we decided to take a leave of absence."

The sisters thought they'd get back together again, but enjoyed their new paths too much, Sherry continues. "My sister went to law school and became a prominent entertainment lawyer, and I was an associate professor of Spanish and Spanish literature at New York University. Then I decided to pursue the business side of music—having been a recording artist in the creative side."

But first, Sherry became a freelance publicist for a firm representing Paramount Pictures. Charged with media publicity for the studio's Agatha Christie movies, her "first-biggest thrill," she says, was setting up radio and TV interviews for Bette Davis during the publicity campaign for *Death on the Nile*.

"My second-biggest thrill was at ASCAP when I met Fred Astaire, when ASCAP presented him the Pied Piper Award in L.A.," Sherry says. But her publicity work for Broadway musical composer Jerry Herman had more lasting value: "He started a program, The ASCAP Foundation Jerry Herman Legacy Series, to bring the American musical-theater heritage to young people across the country. Whenever a musical tours, we buy blocks of tickets for young people in various cities who otherwise couldn't afford to go, and we provide transportation for them. Then they participate in a question-and-answer seminar with the composer and lyricist afterwards. It's particularly gratifying because I worked with Jerry so many years ago and have come around full circle."

Likewise, Sherry's participation with the Foundation's Music in the Schools project, which was developed in conjunction with the Diane Warren Foundation, renews a relationship with another eminent ASCAP member.

"She's a graduate of our pop workshop program," Sherry says, "and now, so many years later, she's helped found this great program that works hand in hand with VH1 Save the Music [a music education program. It goes] to public schools across the country, where they deliver instruments, and it provides sheet music, folios, and methodology books."

Her involvement with the ASCAP Foundation, Sherry says, is the most rewarding part of her job description. "Having been there so long, I've done many things at ASCAP over the years. I've worn many hats and enjoyed them all. But of all the things I've done, I get the most satisfaction from my work with the Foundation, because its two missions are music education and talent development, and both of those are so close to my heart because of my background.

THE SHERRY SISTERS

"Had these kinds of programs been around when I was a struggling songwriter and artist, I would have been thrilled—and I know that the people whose lives these programs touch *are* thrilled, because we get so many letters of appreciation."

Sherry's goal now is to set up more programs benefiting young people in these areas and enlist participation from the Foundation board's esteemed directors. "[Board member] Valerie Simpson and [husband and songwriting/performing partner] Nick Ashford went to the [Foundation co-founded and supported] Manhattan School of Music Summer Camp and gave a lesson in writing songs. Now its theme song is [the Ashford & Simpson-penned] 'Reach Out and Touch.' "

Looking back at her career, Sherry notes that such nurturing of new talent is "helped immeasurably" by her own songwriting/performing past. "It goes back to never losing what you've done. Even my Spanish comes into play, because I'm one of the founders of ASCAP's Latin Music Council."

Sherry is also on the board of the Songwriters Hall of Fame, a former president of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS), and a current Academy national trustee. She adds, "I still get up and sing at Club NARAS at the trustees meetings every year."

Quad Replaces Digital Desk With Analog Console

BY CHRISTOPHER WALSH

NEW YORK—An abundance of digital recording and processing equipment will be on display at the upcoming 111th Audio Engineering Society Convention, to be held Sept. 21-24 at the Jacob K. Javits Convention Center in New York City.

Small-format digital mixers, digital audio workstations, standalone hard-disk-based recorders, and new and updated software will be inspected by attendees from the professional audio industry, as will the full range of equipment from hundreds of manufacturers.

In the large-format console realm, however, analog remains the choice for most commercial recording facilities, the most recent example found at New York City's Quad Recording Studios. The first U.S. facility (and second worldwide) to install a Solid State Logic (SSL) Axiom-MT recently removed that console in favor of another SSL 9000 J Series. The 80-input J in the revamped Studio B is the third for the facility; Quad's Nashville studio also features a 9000.

This preference for analog consoles—and lately, the 9000 in particular—endures in spite of the large-scale shift to digital storage formats, be it Pro Tools, RADAR, or tape-based digital multitrack recorders.

GONZALEZ

Meanwhile, SSL's revamped MT Production console is increasingly used in such applications as remote recording and broadcast trucks, while small and midsize digital consoles are popular in personal and project studios.

"It turns out that the storage doesn't affect [audio] as much," says Quad owner Lou Gonzalez. "You can use hard-disk recording, you can use a [Sony] 3348—it all ends up on a CD anyway at 44.1 kilohertz/16-bit. But when you've manipulated the data digitally, it's different. When you manipulate data with an analog console, it has that analog feel and sound. There is a big difference."

DIGITAL CAN BE CUMBERSOME

Of the Axiom-MT, Gonzalez says, "The machine worked perfectly well—that was never the issue. The problem was that the engineers did not feel comfortable working at it. For example, engineers like to make submixes of things and do stuff to the submixes, like limiting, then add it back to the original sound. You can't do that on a digital console, because of latency—the time never comes out right. They've got time-aligned fixes, but it's still cumbersome. People do not want to deal with it."

Given the reluctance of many freelance engineers to book the Axiom-MT studio, Gonzalez opted for a third 9000, which he considers "the greatest machine ever made. There's nothing like it in the whole world. And the Axiom is the greatest digital console. It sounds just fine—it's just that I can't sell it."

Studio Monitor™

by Christopher Walsh

THE ART OF SOUND: The Audio Engineering Society (AES) expects about 18,000 audio professionals to converge on the Jacob K. Javits Convention Center in Manhattan Sept. 21-24 for the 111th AES Convention.

The convention is a chance for engineers, producers, artists, and studio owners and managers to inspect the latest offerings from more than 400 exhibitors, as well as to network and socialize with their colleagues in the industry.

According to AES executive director Roger Furness, exhibitor and attendee registration numbers are in line with those of recent years.

111th AES Convention

The convention will begin with a keynote address by Leonardo Chiariglione, director of the Multimedia Division of CSELT, the research center of Telecom Italia Lab.

Chiariglione is the founder of the following: HDTV Workshop, an international event to promote HDTV technologies beyond specific industry interests; *Image Communication*, a EURASIP journal for the development of the theory and practice of image communication; ISO Moving Pictures Experts Group (MPEG) standards committee; and the Digital Audio-Visual Council, a body with the task of developing specifications of open interfaces and protocols for media delivery.

From February 1999 to March 2001, Chiariglione was the executive director of the Secure Digital Music Initiative. His address at this year's convention will focus on how technology can better serve the audio and music communities.

"He's been heavily involved in where the industry is going," Furness notes. "He's sort of the father of MPEG, which on one side is raising our standards, but on the other side is arguably lowering them: people are getting used to listening to MP3 quality, rather than CD quality or better. With that in mind, he was chosen as the keynote speaker. Perhaps that's a theme running through the convention and the technical sessions as well."

In a sign of audio's shift to the digital domain, more than half of the convention's papers sessions will address digital audio. Sessions topics will include signal processing for audio, loudspeaker design, psychoacoustics, perceptual audio coding, multichannel sound, watermarking and Internet audio, room acoustics and sound reinforcement, microphones, and automotive audio.

"DVD, being the largest-selling item in the history of consumer electronics, is an indication that if you do provide people with something that is clearly better, they do take it up," Furness says. "That drives the prices down and gives work to the industry. The issues facing us are, on one hand, how to deal with the proliferation of copyrighted music for free—which is driving the watermarking issue, which, on the other hand, is coming in at the top end through DVD-Audio. It's a long and vociferous argument: Will watermarking these very high-quality formats actually damage the very thing they're trying to do, which is to be better?"

The workshops program will include "Audio for Information Appliances" and "Audio for Games."

"The Changing Role of the Mastering Engineer" will focus on the impact of DVD-Audio and Super Audio-CD on the final stage of production, while "Guerilla Acoustics III: Perspectives on Acoustical Requirements for Small Rooms With an Emphasis on Project Studios" will consider methods of optimizing the acoustics of small and home-based recording environments.

Whereas the 109th AES Convention, held last year in Los Angeles, carried the theme "Surrounded by Sound," this year's convention is unofficially billed as "Advancing the Art of Sound." Naturally, multichannel audio will play a large role in discussion and demonstrations, but the technology that enables effective delivery of surround sound is further affecting all of professional audio.

Furness says, "While LP quality was very good—and I know there are people who say it is better than CD—that was a very limiting factor in the actual delivery of multichannel. Now we have the opportunity to deliver multichannel in a very high-quality format, which has effectively raised the goalposts in the professional industry—because the quality of the actual audio has to be better, because the delivery method is now good enough to show up any faults. It's demanding, but it's a good thing in that it's raising the bar throughout the whole industry."

SEPTEMBER 15 2001 Billboard® Production Credits

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 8, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEMPORARY
TITLE Artist/ Producer (Label)	I'M REAL Jennifer Lopez featuring Ja Rule/ Irv Gotti & 7 (Epic)	FALLIN' Alicia Keys/ A. Keys (J)	AUSTIN Blake Shelton/ B. Braddock (Giant)	MY PROJECTS Coo Coo Cal/ Biggs Hank (Infierta/Tommy Boy)	THERE YOU'LL BE Faith Hill/ T. Horn, B. Gallimore (Hollywood/Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) CRACKHOUSE (New York) Brian Springer, Milwaukee Buck	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	SONY TREE (Nashville) Ed Seay	INFINITE (Milwaukee, WI) Biggs Hank	HIT FACTORY (New York) Bob Brockmeo
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Mackie 32-8	Sony MXP 3056	Pro Tools	Neve VR
RECORDER(S)	Pro Tools, Studer A800	Tascam DA-88	Sony 3348	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499	Quantegy DA8	Quantegy 467	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) Brian Springer, Irv Gotti	ELECTRIC LADY (New York) Russell Elevado	COOL TOOLS AUDIO (Nashville) Ed Seay	INFINITE (Milwaukee, WI) Biggs Hank	RECORD ONE (Sherman Oaks, CA) Mike Shipley, Steve MacMillan
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	Digidesign ProControl	Pro Tools	SSL 9000 J
RECORDER(S)	Pro Tools, Ampex ATR 102 1/2"	Studer A820	Pro Tools	Pro Tools	Ampex ATR 100 1/2", Sony 3348 HR
MIX DOWN MEDIUM	Quantegy 499	BASF 900	Sony PCM 9000	Pro Tools	BASF 900
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	HIT FACTORY (New York) Herb Powers, Jr.	GEORGETOWN (Nashville) Denny Purcell	MASTERDISC (New York) Tony Dawsey	MASTERING LAB (Los Angeles) Robert Hadley
CD/CASSETTE MANUFACTURER	SONY	BMG	WEA	INO	WEA

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Zomba, BMG Form Australia Pact

Strategic Service Agreement Prompts Wider Industry Speculation

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In a move to boost its retail presence, Zomba Records Australia has entered a strategic service agreement with BMG Records Australia, effective Sept. 1. BMG's sales team will provide on-ground sales and merchandising support for Zomba, while Zomba's team will focus on retail marketing and national and key account management. Zomba has created the new position of national retail manager and hired two new account managers, reporting to Zomba director of sales Will Heine, to coordinate with BMG.

Zomba is already distributed in Australia by BMG through the latter's co-venture with Festival Mushroom, BFM. But this latest agreement will be viewed with interest by all those looking for "bigger picture" clues. German-owned BMG has minority stakes in Zomba's record and publishing operations, and there is considerable industry speculation about how Zomba principal Clive Calder will position his company worldwide—in particular, its U.S. distribution, currently handled by BMG—in the future, including whether BMG will buy out Zomba or merge with it in some other architecture.

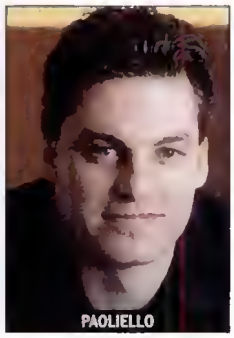
For his part, Zomba International Record Group managing director Stuart Watson only says that the Australian move is designed to "take the way we service the local market to an even higher level," based on the firm's U.S. and U.K. sales models.

Gavin Ward, managing director of the Leading Edge, a group of 210 independent music stores with a combined 13% market share, says, "Independent music and developing acts are very much the ideal for our stores. The problem a company like Zomba faces is that as its repertoire grows, it physically does not have its feet on the ground to get inside retail or regularly contact retail to keep them serviced about upcoming product. That is of concern in terms of efficiently marketing your catalog, so an agreement like this is certainly effective for them."

But Ward warns that experience shows that in such agreements, the major label tends to show more passion toward its own product. Ed St. John, managing director of BMG Australia, does not see a problem: "We are absolutely delighted to be entering into this strategic agreement with Zomba, particularly at a time when both labels are moving into the highly competitive Christmas sales period, with a brace of incredibly strong new albums. In combining the strengths of these two rosters at a retail level, we won't just be more efficient: We'll be downright unbeatable."

Zomba's Australian GM Paul Paoliello emphasizes the move is not a cost-cutting exercise. "We recognize that Zomba cannot compete head-to-head with the majors at retail level, so we are getting smarter and quicker at adapting to the evolving retail environment. We will focus our strengths on improved retail marketing whilst utilizing BMG's muscle to achieve greater physical coverage in all retail outlets."

WARD


PAOLIELLO

BMG and Zomba already have ties in the local market. BFM handles Zomba, and the two have worked on joint retail campaigns before. The first under the new deal, a mid-price and budget series called "Hits 4 Less," was worked on jointly last year. The next project will be Britney Spears' new album, due in November; Spears arrives in Sydney Sept. 13 for the Asia-Pacific retail and media preview of the album.

BMG and Zomba are strong in the pop, dance, and urban genres, and BMG, which has a 9.5% share here, is said to have an "indies" mentality. Zomba, which set up here in May 1999, has an in-house alternate label, Trademark—which is home to ska-pop act Area 7 and punk outfit Waylayd—and the Cross-Over dance imprint to license overseas tracks. It had a chart-topping debut with Tool's *Lateralus* album.

Retailers attribute Zomba's 2.4% market share to its creative campaigns. Ken Outch, GM of market-share leader Sanity Music, says, "It is recognized throughout the industry that Zomba is an innovative company that is able to put the right plans in place at the right time."

A release by British dance act Groove Armada was cross-merchandised with fashion label General Pants, HMV, outdoor cinema circuit Moonlight Cinema's cafe, and street-level marketing. A campaign around U.K. dance duo Shanks & Bigfoot's "Sweet Like Chocolate" single tied in Hershey chocolates and HMV.

Martin Carr, commercial director at HMV Australia, predicts the BMG deal will see Zomba's profile rise in regional areas. "BMG and Zomba have historically been proactive with retail and worked closely with HMV to promote their product and break new artists," Carr says. "I see no reason why this should not continue and grow under the new arrangement."

Platinum Sailing. While in Copenhagen to play a sold-out date at the Danish capital's Forum venue, Mark Knopfler collected a double-platinum award from Universal Denmark, marking the sale of more than 10,000 units of his *Sailing to Philadelphia* album in the country. Pictured, from left, are Knopfler, Universal Denmark promotion director Annette Wigant, and Universal Denmark managing director Jens-Otto Paludan.

Launch Of New Imprint Expands SGAE Label Arm

BY HOWELL LLEWELLYN

MADRID—Sello Autor—the nonprofit label arm of Spanish authors' and publishers' society SGAE—is to expand, with the creation of a sister imprint, Factoría Autor.

The new label will be dedicated to exposing new talent, as well as releasing projects with a cultural or social dimension. Sello Autor itself will be concerned exclusively with classical and contemporary classical music.

"Sello Autor's catalog consisted of two basically different types of material, which was leading to confusion [among consumers]," Sello Autor director Luis Francisco García explains. "The concept of Sello Autor is of classical music, but people were discovering flamenco albums or CDs by [rock band] Garaje Jack, for example, under the Autor brand. So a distinct label had to be created."

García has been appointed director of Factoría Autor, which is due to launch in November. In addition to his director's role at the two labels, he now has responsibility for affiliated music publishing company Editorial Autor.

García took over 3-year-old Sello Autor almost a year ago. The label's catalog has since grown from 15 to 26 albums, and it will grow to 32 by the end of the year. Factoría Autor's first release, in November, will be *Volver A Empezar* (Begin Once Again), an all-female multi-artist project protesting against the ill-treatment of women.

"The Autor concept is not mainly about profits, as I have a set budget from SGAE," Garcia notes, adding that the creation of Factoría Auto will not increase the budget at all, although the staff will double from two to four. "The only difference is that in 2002, we shall release just seven or eight new albums, instead of the 16 or so this year."

One of the Factoría Auto albums slated for release in 2002 is expected to be a compilation featuring most of the acts that will perform at next year's Rock en Ñ, the *rock en español* tour of the U.S. and Latin America that SGAE organizes each year. This year's tour, details of which are currently being finalized, begins Oct. 12 in New York City.

All Autor material is distributed by Gran Vía Distribución (GVD) in Spain and by GVD through Universal Music Group abroad. The decision on which territories the records are distributed in is made on an album-by-album basis. The only firm criterion upon which artists are selected is that they must be SGAE members.

Sony Japan Widens Talent Search

General Auditions A Bid For Greater Future Success

BY STEVE McCLURE

TOKYO—Sony Music Entertainment (Japan) (SMEJ) has announced its first general talent auditions in 13 years. The move is an attempt to find future megastar acts that will emulate the achievements of Toshiba-EMI's Utada Hikaru and Avex's Ayumi Hamasaki.

CBS/Sony (as the label was then known) sponsored general auditions from 1979 until 1988, and since then it has held only genre-specific talent searches. But those auditions have not produced the kind of top-selling acts that Sony—still Japan's No. 1 label—previously had on its roster.

"The discovery of new hit-making artists is central to the record business, and we recognize the importance of this kind of 'gateway' into it," SMEJ said in a statement. "Therefore, we have decided to hold a Sony Music Audition in addition to all the other auditions we are currently holding."

The label is accepting demo tapes until the end of October, after which there will be regional auditions. These will culminate in a national audition final next March.

The announcement comes as SMEJ prepares to spin off three domestic labels, one international label, and its manufacturing and distribution operations as independent companies Oct. 1. SMEJ will then function as a holding company.

Hits of the World™

JAPAN

(Dempa Publications Inc.) 09/05/01

SINGLES

Last Week	Title	Artist / Label
NEW	DASENAI TEGAMI	V6 AVEX TRAX
NEW	CAN'T FORGET YOUR LOVE	MAI KURAKI GIZA STUDIO
1	YASASHII UTA	MR. CHILDREN TOY'S FACTORY
2	SHINGOMAMA NO GAKUENTENGOKU	SHINGO MAMA VICTOR
9	FINAL DISTANCE	HIKARU UTADA TOSHIBA/EMI
NEW	SECRET BASE	ZONE SONY
5	IS IT YOU?	HITOMI AVEX TRAX
NEW	ITSUMO NANDODEMO	YUMI KIMURA TOKUMA
10	THE * PEACE	MORNING MUSUME ZETIMA
4	TAISETSU NA HITO	19 VICTOR

HOT MOVER SINGLES

Last Week	Title	Artist / Label
NEW	DRAMATIC NEO ANNIVERSARY	PIERROT UNIVERSAL
NEW	OVER SOUL	MEGUMI HAYASHIBARA KING
NEW	IKINARIZUMUI	EE JUMP TOY'S FACTORY
NEW	SENAKAGOSHI NO I LOVE YOU	EIKICHI YAZAWA TOSHIBA/EMI
NEW	OVER SOUL (LIMITED EDITION)	MEGUMI HAYASHIBARA KING

ALBUMS

Last Week	Artist	Title / Label
1	MARIYA TAKEUCHI	BON APPETIT! WARNER MUSIC JAPAN
NEW	JAMIROQUAI	A FUNK ODYSSEY EPIC
NEW	DA PUMP	DA BEST REMIX OF DA PUMP AVEX TRAX
2	SHOGO HAMADA	SAVE OUR SHIP SONY
4	ELVIS PRESLEY	JUNICHIRO KOIZUMI PRESENTS MY FAVORITE ELVIS FUN HOUSE
3	MARIAH CAREY	GLITTER SONY
NEW	SADS	THE ROSE GOD GAVE ME FUN HOUSE
5	MR. CHILDREN	MR. CHILDREN 1992-1995 TOY'S FACTORY
NEW	KOBUKURO	ROADMADE WARNER MUSIC JAPAN
6	MIKI IMAI	AQUA WARNER MUSIC JAPAN

UNITED KINGDOM

Supported By worldpop

(CIN) 09/02/01

SINGLES

Last Week	Title	Artist / Label
NEW	TOO CLOSE	BLUE INNOCENT/VIRGIN
1	LET'S DANCE	FIVE RCA
NEW	FOLLOW ME	UNCLE KRACKER LAVA/ATLANTIC/EAST WEST
NEW	STUCK IN THE MIDDLE WITH YOU	LOUISE 1ST AVENUE/EMI
NEW	TAKE MY BREATH AWAY	EMMA BUNTON VIRGIN
2	21 SECONDS	SO SOLID CREW RELENTLESS/MINISTRY
5	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/POLYDOR
3	TAKE ME HOME (A GIRL LIKE ME)	SOPHIE ELLIS-BEXTOR POLYDOR
4	TURN OFF THE LIGHT	NELLY FURTADO DREAMWORKS/POLYDOR
7	LITTLE L	JAMIROQUAI SONY S2

HOT MOVER SINGLES

Last Week	Title	Artist / Label
NEW	LOVE IS THE KEY	THE CHARLATANS UNIVERSAL
NEW	I'M ALL ABOUT YOU	DJ LUCK & MC NEAT ISLAND
NEW	PLAYA'S GON' PLAY	3LW EPIC
NEW	21ST CENTURY	WEEKEND PLAYERS MULTIPLY
NEW	HANGING BY A MOMENT	LIFEHOUSE DREAMWORKS/POLYDOR

ALBUMS

Last Week	Artist	Title / Label
NEW	SLIPKNOT	IOWA ROADRUNNER
NEW	THE STROKES	IS THIS IT ROUGH TRADE
NEW	FIVE	KINGSIZE RCA
3	NELLY FURTADO	WHOA, NELLY! DREAMWORKS/POLYDOR
1	STAIND	BREAK THE CYCLE ELEKTRA/EAST WEST
NEW	NEW ORDER	GET READY LONDON
2	DAVID GRAY	WHITE LADDER IHT/EAST WEST
NEW	BJÖRK	VESPERTINE ONE LITTLE INDIAN
4	PRINCE	THE VERY BEST OF WARNER BROS
5	ATOMIC KITTEN	RIGHT NOW INNOCENT/VIRGIN

GERMANY

(Media Control) 09/05/01

SINGLES

Last Week	Title	Artist / Label
1	THERE MUST BE AN ANGEL	NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL
4	COUNTRY ROADS	HERMES HOUSE BAND POLYDOR/UNIVERSAL
3	IN THE AIR TONITE	LIL KIM FEATURING PHIL COLLINS WEA
2	FOLLOW ME	UNCLE KRACKER LAVA/ATLANTIC/EAST WEST
8	SOMEDAY	DJ'S AT WORK POLYDOR/UNIVERSAL
5	ETERNAL FLAME	ATOMIC KITTEN VIRGIN
9	CRYING AT THE DISCOTHEQUE	ALCAZAR RCA
7	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS EMI
6	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
NEW	ALL OR NOTHING	O-TOWN ARIOLA

HOT MOVER SINGLES

Last Week	Title	Artist / Label
15	FOREVER IN LOVE	SYLVER BYTE/UNIVERSAL
24	DADDY DJ	DADDY DJ EPIC
NEW	DEUTSCHLAND	PRINZEN HANSA/BMG
26	ALL RISE	BLUE INNOCENT/VIRGIN
34	WHEN YOU'RE LOOKING LIKE THAT	WESTLIFE RCA

ALBUMS

Last Week	Artist	Title / Label
NEW	PUR	HITS PUR - 20 JAHRE EINE BAND ELECTROLA/EMI
NEW	HIM	DEEP SHADOWS & BRILLIANT HIGHLIGHTS RCA
NEW	BJÖRK	VESPERTINE ONE LITTLE INDIAN/POLYDOR/UNIVERSAL
NEW	SLIPKNOT	IOWA ROADRUNNER/CONNECTED
NEW	STAIND	BREAK THE CYCLE ELEKTRA/EAST WEST
1	SCHILLER	WELTREISE POLYDOR/UNIVERSAL
NEW	NEW ORDER	GET READY LONDON/WEA
NEW	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
NEW	AALIYAH	AALIYAH VIRGIN
2	SAFRI DUO	EPISODE II UNIVERSAL

FRANCE

(SNEP/IFOP/Tite Live) 09/05/01

SINGLES

Last Week	Title	Artist / Label
2	IT'S RAINING MEN	GERI HALLIWELL EMI
1	UP & DOWN—LEUR HYMNE	LES LOFTEURS M6 INT./WEA
NEW	LE VENT NOUS PORTERA	NOIR DESIR BARCLAY/UNIVERSAL
3	LA VOIX DES SAGES	YANNICK NOAH SAINT GEORGE/SONY
5	ME GUSTAS TU	MANU CHAO VIRGIN
4	A MA PLACE	AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
6	TROP PEU DE TEMPS	NUTTEA DELABEL/VIRGIN
7	PRES DE MOI	LORIE EGP/SONY
NEW	U REMIND ME	USHER LAFACE/ARISTA
8	SO I BEGIN	GALLEON EGP/SONY

HOT MOVER SINGLES

Last Week	Title	Artist / Label
16	MUSIC IS THE ONE-T	ONE T POLYDOR/UNIVERSAL
26	FAMILY AFFAIR	MARY J. BLIGE MCA/UNIVERSAL
39	FIESTA	R. KELLY JIVE/ZOMBA
50	SING	TRAVIS EPIC
NEW	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA

ALBUMS

Last Week	Artist	Title / Label
NEW	BJÖRK	VESPERTINE ONE LITTLE INDIAN/BARCLAY/UNIVERSAL
NEW	LARA FABIAN	NUE POLYDOR/UNIVERSAL
1	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
2	YANNICK NOAH	YANNICK NOAH SAINT GEORGE/SONY
3	DIDO	NO ANGEL ARISTA/ARIOLA
4	SOUNDTRACK	LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
NEW	SLIPKNOT	IOWA ROADRUNNER/SONY
NEW	MARY J. BLIGE	NO MORE DRAMA MCA/UNIVERSAL
5	CRAIG DAVID	BORN TO DO IT EDEL
6	MC SOLAAR	CINQUIEME AS EAST WEST

CANADA

(SoundScan) 09/15/01

SINGLES

Last Week	Title	Artist / Label
1	KNIVES OUT	RADIOHEAD CAPITOL/EMI
2	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
3	ELEVATION	U2 INTERSCOPE/UNIVERSAL
4	ELEVATION (IMPORT)	U2 INTERSCOPE/UNIVERSAL
5	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA/SONY
RE	WHAT IT FEELS LIKE FOR A GIRL	MADONNA MAVERICK/WARNER
10	LOVERBOY	MARIAH CAREY FEATURING CAMEO VIRGIN/EMI
RE	POP (IMPORT)	'N SYNC JIVE/BMG
RE	SURVIVOR (IMPORT)	DESTINY'S CHILD COLUMBIA/SONY
RE	DAYS LIKE THAT	SUGAR JONES MCA/UNIVERSAL

HOT MOVER SINGLES

Last Week	Title	Artist / Label
16	GLORYTIMES	PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL
NEW	COMPLETELY	SERIAL JOE AQUARIUS/EMI
24	CLOSER	NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
30	RAYGUN	MATTHEW GOOD BAND DARKTOWN/UNIVERSAL
28	SOMEONE TO CALL MY LOVER	JANET VIRGIN/EMI

ALBUMS

Last Week	Artist	Title / Label
NEW	SLIPKNOT	IOWA ROUNDER/UNIVERSAL
NEW	BJÖRK	VESPERTINE ELEKTRA/WARNER
2	ALICIA KEYS	SONGS IN A MINOR J/BMG
1	DESTINY'S CHILD	SURVIVOR COLUMBIA/SONY
NEW	MARY J. BLIGE	NO MORE DRAMA MCA/UNIVERSAL
RE	AALIYAH	AALIYAH BLACKGROUND/EMI
5	SOUNDTRACK	AMERICAN PIE 2 REPUBLIC/UNIVERSAL
3	BLINK-182	TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
RE	SUM 41	ALL KILLER NO FILLER ISLAND/UNIVERSAL
9	ENYA	A DAY WITHOUT RAIN WARNER UK/REPRISE

SPAIN

(AFYVE) 09/05/01

SINGLES

Last Week	Title	Artist / Label
1	LITTLE L	JAMIROQUAI EPIC
NEW	PA'TI NO ESTOY	ROSANA MERCURY/UNIVERSAL
2	HIDDEN PLACE	BJÖRK POLYDOR/UNIVERSAL
6	SAMB-ADAGIO	SAFRI DUO POLYDOR/UNIVERSAL
5	EL BAILE DEL GORILA	MELODY EPIC
4	ELEVATION	U2 ISLAND/UNIVERSAL
3	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
7	NINA PIENSA EN TI	LOS CANOS PEP'S
8	PLAYED-A-LIVE (THE BONGO SONG)	SAFRI DUO POLYDOR/UNIVERSAL
NEW	ANOTHER CHANCE	ROGER SANCHEZ COLUMBIA

HOT MOVER SINGLES

Last Week	Title	Artist / Label
15	SUPERSEXY GIRLS	FUNDACION TONY MANERO DRAC/VIRGIN
NEW	I'M A BELIEVER	SMASH MOUTH POLYDOR/UNIVERSAL

ALBUMS

Last Week	Artist	Title / Label
1	LOS CANOS	LOS CANOS PEP'S
2	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
3	MELODY	DE PATA NEGRA EPIC
4	MANU CHAO	PROXIMA ESTACION: ESPERANZA CHEWAKA/VIRGIN
7	LA OREJA DE VAN GOGH	EL VIAJE DE COPPERPOT EPIC
5	RAUL	HACIENDO TRAMPAS MUXXIC/HORUS
8	MALU	ESTA VEZ COLUMBIA/PEP'S
9	MANOLO GARCIA	NUNCA EL TIEMPO ES PERDIDO ARIOLA/BMG
6	COYOTE DAX	ME VALE VALE MUSIC
10	TAMARA	SIEMPRE MUXXIC

AUSTRALIA

(ARIA) 09/03/01

SINGLES

Last Week	Title	Artist / Label
1	HANGING BY A MOMENT	LIFEHOUSE DREAMWORKS/UNIVERSAL
2	DON'T STOP MOVIN'	S CLUB 7 POLYDOR/UNIVERSAL
3	ALL RISE	BLUE EMI
6	CAN WE FIX IT	BOB THE BUILDER UNIVERSAL
5	DROPS OF JUPITER (TELL ME)	TRAIN COLUMBIA
4	U REMIND ME	USHER LAFACE/ARISTA
8	TURN OFF THE LIGHT	NELLY FURTADO DREAMWORKS/UNIVERSAL
10	LET'S DANCE	FIVE RCA/BMG
NEW	OUT OF REACH	GABRIELLE POLYDOR/UNIVERSAL
7	BOOTYLICIOUS	DESTINY'S CHILD COLUMBIA

HOT MOVER SINGLES

Last Week	Title	Artist / Label
22	I'M A BELIEVER	SMASH MOUTH DREAMWORKS/UNIVERSAL
21	CLINT EASTWOOD	GORILLAZ EMI
36	BOW WOW (THAT'S MY NAME)	LIL BOW WOW COLUMBIA
33	E.I.	NELLY UNIVERSAL
29	ANOTHER CHANCE	ROGER SANCHEZ DEFECTED/SONY

ALBUMS

Last Week	Artist	Title / Label
1	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
NEW	SLIPKNOT	IOWA ROADRUNNER
5	NEIL DIAMOND	THREE CHORD OPERA COLUMBIA
3	TRAIN	DROPS OF JUPITER COLUMBIA
2	SOUNDTRACK	MOULIN ROUGE FMR
4	CREED	HUMAN CLAY EPIC
NEW	NEW ORDER	GET READY LONDON/WARNER
14	WILLIE NELSON	ALL THE SONGS I'VE LOVED BEFORE COLUMBIA
NEW	BJÖRK	VESPERTINE ONE LITTLE INDIAN/POLYDOR/UNIVERSAL
6	NIKKI WEBSTER	FOLLOW YOUR HEART GOTHAM/BMG

ITALY

(FIMI) 09/04/01

SINGLES

Last Week	Title	Artist / Label
1	TRE PAROLE	VALERIA ROSSI ARIOLA
NEW	LITTLE L	JAMIROQUAI EPIC
NEW	XDONO	TIZIANO FERRO EMI
2	INFINITO	RAF CGD/EAST WEST
3	BAILA (SEXY THING)	ZUCCHERO FORNACIARI POLYDOR/UNIVERSAL
9	IT TAKES A FOOL TO REMAIN SANE	THE ARK VIRGIN
4	WWW.MIPIACITU	GAZOSA SUGAR/POLYDOR
5	ELEVATION	U2 ISLAND/UNIVERSAL
7	LADY MARMALADE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
NEW	SING	TRAVIS EPIC

HOT MOVER SINGLES

Last Week	Title	Artist / Label
31	DROPS OF JUPITER (TELL ME)	TRAIN COLUMBIA
NEW	INSIDE ALL THE PEOPLE	PLANET FUNK ULTRALAB/VIRGIN
21	STARLIGHT	SUPERMEN LOVERS FEATURING MANI HOFFMAN VOGUE/BMG
NEW	KNIVES OUT	RADIOHEAD EMI
25	BOYBAND	VELVET EMI

ALBUMS

Last Week	Artist	Title / Label
1	VASCO ROSSI	STUPIDO HOTEL EMI
NEW	BJÖRK	VESPERTINE ONE LITTLE INDIAN/POLYDOR/UNIVERSAL
2	883	UNO IN PIU' CGD/EAST WEST
3	RAF	IPERBOLE CGD/EAST WEST
7	EDOARDO BENNATO	AFFERRARE UNA STELLA WEA
8	BOB MARLEY & THE WAILERS	ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
5	ANTONELLO VENDITTI	CIRCO MASSIMO 2001 RICORDI/BMG
9	EROS RAMAZZOTTI	STILELIBERO ARIOLA/BMG
4	ADRIANO CELENTANO	ECCO DI RADO E PARLO ANCORA MENO CLAN/SONY
NEW	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN

Hits of the World is compiled at *Billboard*/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, e-mail mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

(Dempa Publications Inc 08/16/01)

SINGLES

This Week	Last Week	Title / Artist / Label
	4	LET ME BLOW YA MIND — EVE FEATURING GWEN STEFANI — INTERSCOPE
2	10	FOLLOW ME — UNCLE KRACKER — TOP DOG/LAVA/ATLANTIC
3	1	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE
4	5	IT'S RAINING MEN — GERI HALLIWELL — EMI
5	NEW	THERE MUST BE AN ANGEL — NO ANGELS — ZEITGEIST/POLYDOR
6	2	ANGEL — SHAGGY FEATURING RAYVON — MCA
7	7	ETERNAL FLAME — ATOMIC KITTEN — INNOCENT/VIRGIN
8	3	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS — RAT PACK/ELEKTRA
9	6	LET'S DANCE — FIVE — RCA
	NEW	TOO CLOSE — BLUE — INNOCENT/VIRGIN

HOT MOVER SINGLES

This Week	Last Week	Title / Artist / Label
		LE VENT NOUS PORTERA — NOIR DESIR — BARCLAY
17	22	IN THE AIR TONITE — LIL' KIM FEATURING PHIL COLLINS — WEA
19	30	U REMIND ME — USHER — LAFACE/ARISTA
	24	BOOTYLICIOUS — DESTINY'S CHILD — COLUMBIA
	27	COUNTRY ROADS — HERMES HOUSE BAND — ZEITGEIST/POLYDOR

ALBUMS

This Week	Last Week	Title / Artist / Label
		BJÖRK — VESPERTINE — ONE LITTLE INDIAN
	NEW	SLIPKNOT — IOWA — ROADRUNNER
3	10	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY
4	1	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
5	NEW	HIM — DEEP SHADOWS & BRILLIANT HIGHLIGHTS — TERRIER/BMG
6	NEW	THE STROKES — IS THIS IT — ROUGH TRADE/RCA
7	NEW	STAIND — BREAK THE CYCLE — ELEKTRA
8	2	GORILLAZ — GORILLAZ — PARLOPHONE
9	NEW	NEW ORDER — GET READY — LONDON
	NEW	PUR — HITS PUR: 20 JAHRE EIN BAND — ELECTROLA

NETHERLANDS

(Stichting Mega Top 100) 09/03/01

SINGLES

This Week	Last Week	Title / Artist / Label
	NEW	FALLIN' — ALICIA KEYS — J/BMG
	2	MISS CALIFORNIA — DANTE THOMAS FEATURING PRAS — ELEKTRA/WARNER
	3	LET ME BLOW YA MIND — EVE FEATURING GWEN STEFANI — INTERSCOPE/UNIVERSAL
	1	MY WAY — HERMAN BRODD — ARIOLA/BMG
	4	THERE YOU'LL BE — FAITH HILL — HOLLYWOOD/WARNER

ALBUMS

This Week	Last Week	Title / Artist / Label
	1	K3 — ALLE KLEUREN — BMG
	3	ALICIA KEYS — SONGS IN A MINOR — J/BMG
	NEW	TRAIN — DROPS OF JUPITER — COLUMBIA
	NEW	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
	2	TWARRES — STREAM — STRENGHOLT/EMI

SWEDEN

(GLF) 08/31/01

SINGLES

This Week	Last Week	Title / Artist / Label
	1	THERE YOU'LL BE — FAITH HILL — HOLLYWOOD/WARNER
	2	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL
	NEW	ALL RISE — BLUE — INNOCENT/VIRGIN
	3	DADDY DJ — DADDY DJ — R.K.G./SONY
	5	PURPLE PILLS — D12 — INTERSCOPE/UNIVERSAL

ALBUMS

This Week	Last Week	Title / Artist / Label
	NEW	A CAMP — A CAMP — STOCKHOLM/UNIVERSAL
	1	TOMAS LEDIN — FESTEN HAR BÖRJAT - ETT SAMLINGS 1972-2001 — ANDERSON/WARNER
	NEW	THE STROKES — IS THIS IT — RCA/BMG
	3	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY/UNIVERSAL
	4	BENNY ANDERSSON — BENNY ANDERSSON'S ORKESTER — MONO MUSIC

SWITZERLAND

(Media Control Switzerland) 09/04/01

SINGLES

This Week	Last Week	Title / Artist / Label
	5	LET ME BLOW YA MIND — EVE FEATURING GWEN STEFANI — INTERSCOPE/UNIVERSAL
	NEW	THERE MUST BE AN ANGEL — NO ANGELS — POLYDOR/UNIVERSAL
	4	BAILA (SEXY THING) — ZUCCHERO FORNACIARI — POLYDOR/UNIVERSAL
	1	DON'T STOP MOVIN' — S CLUB 7 — POLYDOR/UNIVERSAL
	NEW	SING — TRAVIS — EPIC

ALBUMS

This Week	Last Week	Title / Artist / Label
	NEW	ZURI WEST — RADIO ZUM GLUCK — SOUND SERVICE
	NEW	HIM — DEEP SHADOWS & BRILLIANT HIGHLIGHTS — BMG
	NEW	BJÖRK — VESPERTINE — ONE LITTLE INDIAN/UNIVERSAL
	1	MANU CHAO — PROXIMA ESTACION: ESPERANZA — VIRGIN
	2	SINA — MARZIPAN — MUSIKVERTRIEB

IRELAND

(IRMA/Chart Track) 08/31/01

SINGLES

This Week	Last Week	Title / Artist / Label
	1	HEY BABY — DJ OTZI — PROSOUND
	2	LET ME BLOW YA MIND — EVE FEATURING GWEN STEFANI — INTERSCOPE/POLYDOR
	3	LET'S DANCE — FIVE — RCA
	4	ETERNITY/THE ROAD TO MANDALAY — ROBBIE WILLIAMS — CHRYSALIS
	5	ETERNAL FLAME — ATOMIC KITTEN — INNOCENT/VIRGIN

ALBUMS

This Week	Last Week	Title / Artist / Label
	5	U2 — ALL THAT YOU CAN'T LEAVE BEHIND — ISLAND
	2	STAIND — BREAK THE CYCLE — ELEKTRA/EAST WEST
	NEW	SLIPKNOT — IOWA — ROADRUNNER
	NEW	THE STROKES — IS THIS IT — ROUGH TRADE
	RE	U2 — THE JOSHUA TREE — ISLAND

AUSTRIA

(Austrian IFPI/Austria Top 40) 09/04/01

SINGLES

This Week	Last Week	Title / Artist / Label
	1	OUA OUA — MAX BROTHERS FEATURING KANAN & LULA — ARIOLA/BMG
	NEW	THERE MUST BE AN ANGEL — NO ANGELS — POLYDOR/UNIVERSAL
	4	ETERNAL FLAME — ATOMIC KITTEN — VIRGIN
	5	COUNTRY ROADS — HERMES HOUSE BAND — POLYDOR/UNIVERSAL
	3	LADY MARMALADE — CHRISTINA AGUILERA, LIL' KIM, MYA & PINK — INTERSCOPE/UNIVERSAL

ALBUMS

This Week	Last Week	Title / Artist / Label
	NEW	HIM — DEEP SHADOWS & BRILLIANT HIGHLIGHTS — BMG
	1	RAINHARD FENDRICH — MANNERSACHE — ARIOLA/BMG
3	NEW	SOUNDTRACK — BRIDGET JONES'S DIARY — MERCURY/UNIVERSAL
	2	DJ OTZI — LOVE, PEACE & VOLLGAS — EMI
	NEW	BJÖRK — VESPERTINE — ONE LITTLE INDIAN/UNIVERSAL

BELGIUM/FLANDERS

(Promuvi) 09/09/01

SINGLES

This Week	Last Week	Title / Artist / Label
	2	ETERNAL FLAME — ATOMIC KITTEN — VIRGIN
	5	LET ME BLOW YA MIND — EVE FEATURING GWEN STEFANI — INTERSCOPE/UNIVERSAL
	1	TELE-ROMEO/BLUB, IK BEN EEN VIS! — K3 — ARIOLA/BMG
	4	THERE YOU'LL BE — FAITH HILL — HOLLYWOOD/WARNER
	NEW	CRYING AT THE DISCOTHEQUE — ALCAZAR — ARIOLA/BMG

ALBUMS

This Week	Last Week	Title / Artist / Label
	NEW	K3 — TELE-ROMEO — ARIOLA/BMG
	1	DREAMLOVERS — 18 HITS — MOUSE/RELI
	2	VANDA VANDA — LET'S GET BUSY — WEA/WARNER
	NEW	PAUL MICHIELS — FOREVER YOUNG — CNR/ROADRUNNER ARCADE MUSIC
	NEW	SLIPKNOT — IOWA — ROADRUNNER ARCADE MUSIC

MALAYSIA

(Dempa Publications Inc 10/07/01)

ALBUMS

This Week	Last Week	Title / Artist / Label
	NEW	'N SYNC — CELEBRITY — JIVE/BMG
2	1	WESTLIFE — COAST TO COAST — BMG
3	2	DINAMIK & FEBIANS — THE GREATEST HITS — NSR
4	3	LINKIN PARK — HYBRID THEORY — WARNER
5	NEW	THE SCORPIONS — ACOUSTICA — WARNER
6	5	SITI NURHALIZA — SAFA — SUWAH
7	4	VARIOUS ARTISTS — FIRST LOVE — EMI
8	NEW	S.M. SALIM — KONSERT BERSAMA MPO — WARNER
9	NEW	YAN ZI — KITE — KITE
10	9	SHAGGY — HOTSHOT — UNIVERSAL

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B BMG, E EMI, I Independent, S Sony, U Universal, W Warner

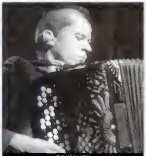
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
AALIYAH Aaliyah (E)	1			9		6				
BJÖRK Vespertine (I)			8	3	1	2		9	2	
MARY J. BLIGE No More Drama (U)	2				8	5				
MANU CHAO Proxima Estacion: Esperanza (E)					3		4		10	4
ALICIA KEYS Songs in A Minor (B)	4					3				2
NEW ORDER Get Ready (W)			6	7				7		
SLIPKNOT Iowa (I/U)	3		1	4	7	1		2		
SOUNDTRACK Bridget Jones's Diary (U)				8			2	1		7

Global Music Pulse™

by Nigel Williamson

BEST OF URBAN BRITAIN: The U.K.'s sixth Music of Black Origin (MOBO) Awards are slated for Oct. 4 at the London Arena. Announcing the nominees at a press conference, MOBO founder **Kanya King** claimed that the event is "one of the largest urban-music awards in the world." Multi-nominated U.K. acts include **Craig David** and recent chart-toppers **So Solid Crew** (SSC), while **Roots Manuva** (*Billboard*, Aug. 27) is the only British nominee in the U.S.-dominated hip-hop category. **OutKast, Destiny's Child, Usher, Missy Elliott,** and **Mis-Teeq** also garnered multiple nominations. Confirmed performers include Usher, SSC, and the recipient of the MOBO 2001 lifetime achievement award, **Luther Vandross.** The *MOBO Awards Album* (Sony Music TV), featuring tracks by such nominees as **Shaggy** and **Jamiroquai,** is being released Sept. 24. The MOBO Unsigned talent-spotting competition finals will also take place in London. Last year's winner, **Cherise,** released her impressive R&B set, *Look Inside* (East West), Aug. 27. Award recipients are voted for by the public. **KWAKU**

AMAZING ACCORDION: Finnish accordionist **Kimmo Pohjonen** has amazed audiences around the world with his innovative solo performances. Listening to his album *Kielo* (Rockadillo), it's hard to believe that all the sounds come solely from his accordion and his voice. "Onstage, I use a sampler and replay sounds I've played on my accordion during the concert. I never use prerecorded material," Pohjonen explains. His intense stage presence has earned him the nickname "the mad accordionist." He has just returned from shows in Japan and will play dates in Russia, Germany, Holland, France, and the U.K. this fall. **JONATHAN MANDER**


POHJONEN

GREEK RAP: All the way from the Big Apple, the National Basketball Assn.'s **Ron Artest** has teamed with Greek hip-hop trailblazers **Active Member** for a good cause. The Chicago Bulls guard lent his voice to the single "Make a Wish," released through Warner Music. Proceeds will go to the charitable Make a Wish Foundation. The four-track single is just a taste of what's in store. Artest and **B.D. Foxmoor** and **Xray** (who form the duo Active Member) are also expected to release an album next year. Active Member introduced hip-hop to Greece almost a decade ago. The act has created its own label, Freestyle Productions, promoting promising local performers doing "low bap," which Xray describes as "hip-hop plus something more." The duo is currently in London putting the finishing touches on its eighth album, which will hit record stores in October. **MARIA PARAVANTES**

NAZI NASTIES: Three Slovak skinhead band members, playing Aug. 26 at a neo-Nazi concert in the Czech town of Pilsen, have been charged with propagating fascism. Police intervened after the audience, allegedly incited by the band, started chanting the name of Nazi leader **Rudolf Hess.** The arrests come at a time of rising far-right extremism in the Czech Republic. For several years, the perceived tolerance of such concerts by Czech authorities has made the country a magnet for international neo-Nazi bands, which are usually banned in their home territories. In April, police drew widespread criticism when they failed to act at a concert near Prague at which Slovak band **Juden Mord** (Death to Jews), whose first album cover featured an image of the Auschwitz concentration camp, played to an audience of 400. The Czech interior minister then urged police to take a tougher stance in an effort to stamp out rising extremism. He also said that police would focus in the future on halting the distribution and sale of CDs with racist themes. Some 80 neo-Nazi concerts took place in the Czech Republic last year. **MARK ANDRESS**

KRAFTWERK REWORKED: Purist fans are outraged at what they see as unacceptable tampering; others believe it has added a new dimension to classic electronica. On its debut album, *Songs From the Power Plant* (Kick Music), Danish band **Dhiva** has reworked 11 numbers by German electronic pioneers **Kraftwerk** by adding female vocals. **Anne K. Rasmussen** lends her sensuous voice to such Kraftwerk classics as "Radio Activity" and "Autobahn," on a set released in Denmark Aug. 22. Guitarist/producer **Jan Due** handles all the instrumentals without using samples and has added acoustic guitar on several tracks. Due says, "I'd heard Kraftwerk songs through the years and had worked with Anne and thought, 'Why not put a sexy voice into them instead of that rather cold, emotionless sound?'" **CHARLES FERRO**

Partnerships Pay Off For Bruce Guthro

Runrig Lead Singer Releases Sophomore EMI Music Canada Project

BY LARRY LeBLANC

TORONTO—The way Canadian singer/songwriter Bruce Guthro tells it, his eponymous sophomore EMI Music Canada album evolved from a conflict between his tunesmith instincts and commercial realities.

"I don't know if I'm a hit songwriter," muses Guthro, who balances a solo career with singing with veteran Scottish band Runrig. "The songs I usually write are lyrically strong and have integrity, but aren't necessarily big radio hits."

Guthro's AC/folk-style album, released Aug. 14 in Canada, took two years to complete. "It was difficult coming with the songs," he admits. "There was a lot of back and forth with the label, writers, and producers. We were damn picky with what we put on it." It is anticipated the album will be released in other territories by EMI affiliates in 2002.

While the majority of the album was written by Guthro on his own, EMI Music Canada director of talent acquisition/artist development Jody Mitchell persuaded him to co-write with various partners in New York City, Toronto, and Los Angeles. Several of the linkups made it on the album, including "Hey Mister," co-written with Steve Addabbo, and leadoff single "Disappear," penned with Christopher Ward and Matthew Gerrard.

"Disappear" was No. 28 on Broadcast Data Systems' Canadian AC chart for the week that ended Aug. 27. Mitchell notes, "Often co-writing doesn't deliver a hit song, but it gives an artist a global perceptive, which can be brought back to their own songwriting. To write with Christopher and Matthew was to hopefully deliver a song we could pitch to radio."

Guthro agrees: "Co-writing was a worthwhile experience. I got to see different approaches to writing. I took them home and applied some of them."

Another pairing, with 20-year-old neophyte songwriter Jan Kristen Anderson on "Hopeless" and "Livin' a Lie," though, practically came out of the blue. "She's my sister-in-law from Cape Breton Island," Guthro notes wryly. "Go figure, eh? I went all over North America to co-write, and she's in my friggin' backyard."

Seven of the album's 12 tracks were produced by Malcolm Burn, with others helmed by David Lowery, John Hampton, and Danny Greenspoon. "Bruce is a great singer," Burn says. "He knows his voice. He was easy to work with."

Of the six-week sessions with Burn in New Orleans last year, Guthro says, "It was intense. We had disagreements but worked them out. When you write a song, it's your baby—and somebody else is going to raise it? It's a problem. At the same time, Malcolm is good at what he does. For me to choke him off from doing his job, I'd be a fool."

'The songs I write are lyrically strong and have integrity, but aren't necessarily big radio hits.'

—BRUCE GUTHRO

Guthro hails from Sydney Mines, Nova Scotia, on Cape Breton Island, which has produced such nationally popular traditional artists as the Rankins, Ashley MacIsaac, Natalie MacMaster, and family group the Barra MacNeils. "Growing up, I was two streets over from the Barra MacNeils," Guthro recalls. "Whenever they had a party, they called my brother and me to sing. Sessions would go on for days."

Guthro left home at 17 to work in the Saskatchewan uranium mines and on returning to Sydney Mines sought work as a coal miner. When he failed to get hired, he began to perform locally.

Guthro's acoustic-driven EMI Music Canada debut, *Of Your Son* (1998), was certified gold (50,000 units) in Canada and led to him picking up the Rising Star Award at the Canadian Country Music Awards that year.

In 1998, Guthro moved to nearby Halifax and, in June that year, auditioned to become the lead singer of Runrig, replacing Donnie Munro. Guthro made his debut with the band two months later in Denmark. Today, he works with Runrig about three months each year, touring extensively in Europe. He is featured on the band's albums *In Search of Angels* (1999), *Celtic Connections Live* (2000), and *The Stamping Ground* (May 2001), released on its Ridge Records label.

"In Europe, I'm playing festivals in front of 10,000 to 30,000 people," Guthro says. "In Denmark, at the Langlands Festival [July 27], the band was sandwiched between Bill Wyman & the Rhythm Kings and Macy Gray. I was standing offstage sipping a cold beverage, watching Bill Wyman play with [guitarist] Albert Lee and [pianist/vocalist] Gary Brooker."

Guthro, as host, is currently taping *Songwriter's Circle*, a series of six one-hour shows featuring such Canadian artists as Jim Cuddy, Colin James, and Jane Siberry, due to air nationally on CBC-TV in early 2002. He will also tour Canada this October, opening for Virgin Music Canada act Leahy.

Booked by S.L. Feldman & Associates, Guthro is managed by Brookes Diamond Productions of Halifax.

RIM Steps Up Anti-Piracy Pressure With 'Demolition Man' Appointment

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—"The Demolition Man" is joining the Malaysian record industry as it prepares to deliver further blows to music pirates.

Abdul Rahman Ghazali—until 1998 deputy director general for operations at Malaysia's ministry of domestic trade and consumer affairs—has been named director of operations at trade body the Recording Industry Assn. of Malaysia (RIM). Ghazali acquired his Demolition Man nickname during 20 years of anti-piracy activity for both the ministry and the Malaysian police.

RIM has been without a director of operations since the resignation of Tuan Zainal—a former police chief in Kuala Lumpur—some 18 months ago.

Ghazali says, "I have been fighting piracy for so many years now that the enforcement and protection of intellectual property has become an integral part of me—it's in my blood."

Earlier this year, following dire warnings from RIM chairman Tony Fernandez about the crippling effect that Malaysia's 50% music piracy rate was having on the local music business, the government announced it would treat the problem as a national crisis (*Billboard*, April 21). Since then, there have been a number of moves against pirates, including a ban on sales of all CDs at open-air night markets—key outlets for the counterfeiters.

Ghazali says that the ban (*Billboard*, Aug. 18) "represents a milestone in the war against piracy," but adds, "The fight is not over. I will work closely with various ministries, local authorities, and police in putting an end to music piracy in all complexes. [I will] also crack down on piracy at the distribution and manufacturing level."

NEWSLINE...

David Walker, chairman of the U.K.'s Handle Group of Companies, died of a heart attack Aug. 29. He was 57. Manager of veteran British rock act Status Quo for the past 12 years, Walker also helmed the careers of '70s glam rockers the Sweet and rock/R&B crossover act Roachford, among others. He was a founding member of the British Music Industry Trusts charity and a founder of the Music Managers Forum (MMF), launched as the International Managers Forum in 1992. MMF general secretary James Fisher recalls first dealing with Walker in the 1970s, when the former worked at the Sweet's label, RCA. "I knew David very well over many years," Fisher says. "He could be a tough negotiator, and he was very much respected in the business. We were all extremely sad to hear the news." In addition to his artist-management interests, Walker's London-based Handle Group includes a leading recruitment agency for the music, entertainment, and media industries. Walker's funeral took place Sept. 5. He is survived by his wife, Kim, and two children. **TOM FERGUSON**

The global music industry is poised for a downturn, according to a market overview from analysts at London-based bank ABN-AMRO. The report forecasts a global industry decline to $36.3 billion in 2001, down 1.7% in value from last year. International Federation of the Phonographic Industry figures for 2000 showed the value of the industry down 1.3% from 1999. ABN-AMRO had previously forecast a 0.6% decline in global value for 2001, but mid-term reports from major markets suggest that the decline will be "more pronounced than expected," according to ABN-AMRO media analyst Helen Snell. ABN-AMRO has downgraded its forecasts for the full year for Germany, Japan, and North America and upgraded those for France and the U.K. **EMMANUEL LEGRAND**

Pete Townshend will receive the BMI President's Award Sept. 12 in London, at the organization's annual dinner honoring writer and publisher members of the U.K.'s Performing Right Society. It will mark the first time that the BMI accolade has been presented to a non-American musician; previous recipients include Alabama and Gloria Estefan. The Who guitarist is being recognized for outstanding achievements and contributions to the music industry. BMI president/CEO Frances Preston will make the presentation. The annual London dinner recognizes PRS/BMI repertoire receiving U.S. broadcast exposure. **LARS BRANDLE**

Zomba Records is taking over the Scandinavian marketing of U.K. metal label Music for Nations previously handled by Music Network Records Group in Stockholm. Music for Nations acts include Scandinavian bands El Caco and Hardcore Superstar. The first release under the deal is Entombed's *Morning Star*, out Sept. 3. **KAI R. LOFTHUS**

German music-TV channel Viva Media reported a loss of $5.1 million in the first six months of this year, due to costs associated with expansion. Since July 2000, the Cologne-based company has expanded into Poland, Switzerland, Austria, Hungary, and Italy. The company forecasts sales of $59.2 million and a return to profitability for the fiscal year 2001. **WOLFGANG SPAHR**

ExecutiveTurntable

RECORD COMPANIES: Costas Bourmas is named managing director of Universal Greece, based in Athens. He was managing director of MINOS-EMI.

Mike Storey is named marketing director of Europe, Middle East, and Africa for Walt Disney records, based in London. He was head of marketing at Universal's Vision Video label.

Prescott Price is promoted to senior VP/financial controller for the EMI Group, based in New York. He was chief financial officer for EMI Recorded Music Asia in Hong Kong.

Swee Wong is promoted to VP of finance/operations for BMG Entertainment Asia Pacific. He retains his duties as managing director, ASEAN region.

EMI:Chrysalis promotes **Rebecca Coates** and **Iona Hames** to the positions of media director and head of press, respectively. The London-based Coates was director of promotions. Hames was senior press officer.

MUSIC RETAILING: Borders Books & Music U.K. has named **Rob Farnworth** as regional manager for Borders Books Music Cafe superstores in the North of England and Scotland. He was area manager for mobile-telecom chain the Link.

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Koizumi Eases Suspicious Minds With Elvis Tribute

Japanese Prime Minister Contributes Liner Notes To BMG Funhouse Collection Of His Favorites

BY STEVE McCLURE

TOKYO—With his tousled mane of hair, charismatic personality, and unprecedented outspokenness, Japanese premier Junichiro Koizumi seems to have taken a few cues from his idol, Elvis Presley.

Since becoming prime minister in April, the charismatic Koizumi has become a political pop idol. High-school girls snap up Koizumi posters and key-chain holders as good-luck

charms. His personal *Lion Heart* e-mail magazine has attracted more than 1 million subscribers since its June launch, and he enjoys the highest popularity rating of any postwar Japanese prime minister.

Now he has lent his name to a collection of his favorite Elvis recordings. *Junichiro Koizumi Presents My Favorite Elvis Songs* debuted at No. 4 on the Japanese album chart Aug. 29, just one slot behind Mariah Carey's *Glitter*. Released by BMG Funhouse Aug. 22, the 25-track album is rapidly approaching the sales target of 150,000 copies, according to the label. Proceeds from the album's sales are going to various charities.

"Since I took office [as prime minister], I have been so busy that I literally have no time for sleep," Koizumi wrote in a recent message to the Elvis Presley Fan Club Japan Web site. "But on weekends, when I find time to go back to my private home, I listen to Elvis songs. His voice eases my fatigue."

While some suspicious minds may think that Koizumi is merely using Presley to broaden his political appeal, the prime minister is a longtime fan who says he wants young people to discover the man from Memphis and his music.

"Elvis will be remembered forever and so will his songs," Koizumi writes. "We should share this legacy with many more people, not just Elvis fans. More especially, we should teach the younger generation about this '50s-generation singer who was our hero."

Koizumi calls himself a *henjin*, or eccentric. Although he is a third-generation conservative politician, he has adopted an unconventional political style, appealing to the public over the heads of Japan's all-powerful bureaucracy and promising radical political and economic reform.

"He's our most human and popular prime minister," says BMG Funhouse strategic marketing manager Katsumi Miyata, who oversaw the album project.

Koizumi—whose Aug. 8 birthday is the same as Presley's—says he's been hooked on Presley's music ever since hearing "I Want You, I Need You, I Love You" as a teenager. Along with his brother Masaya, he has been a leading member of the Japanese Elvis fan club. In 1987, he represented Japan's political world at the unveiling of a bronze statue of Presley in Tokyo's trendy Harajuku district, and in 1999 he wrote the liner notes for the Japanese edition of the *Artist of the Century* compilation. Koizumi also wrote the liner notes for *Junichiro Koizumi Presents My Favorite Elvis Songs*.

Japanese prime ministers are not noted for their love of rock'n'roll. Like most Japanese above a certain age, their musical tastes generally run toward the soppily sentimental ballads known as *enka*, whose staple subject matter is doomed or unrequited love.

In fact, there aren't any out-and-out rockers on *Junichiro Koizumi Presents My Favorite Elvis Songs*. Instead, Koizumi's selection tends to run toward such big, emotional, karaoke-friendly ballads as "I Want You, I Need You, I Love You," "That's When Your Heartaches Begin," "Can't Help Falling in Love," "Bridge Over Troubled Water," and "The Impossible Dream." One industry observer speculates that the fact that Koizumi and his wife divorced in 1982 may be the reason there are so many *sayonara* songs on the album.

Koizumi achieved his own impossible dream April 24 when, after several unsuccessful attempts, he was elected president of Japan's ruling Liberal Democratic Party, thus automatically becoming the nation's prime minister.

"We had wanted him to do some sort of Elvis-related project, but the idea didn't seem to have much popular appeal," says Miyata. "But when he became prime minister, things were different. There was a lot of pressure from the fan club for Koizumi to do something [to publicize Presley's music]."

Miyata says that the project got rolling in June, thanks in large part to Masaya Koizumi's liaison work. BMG Funhouse got the necessary clearances through BMG's offices in the U.S. and Germany, including getting the OK for the album's cover art, which features a photo of a smiling Koizumi superimposed next to an image of Presley dating from 1960.

BMG Funhouse president/CEO Hidehiko Tashiro has even written a letter to U.S. President George W. Bush, asking Bush to give his blessings to the project and describing the album as a unique milestone in U.S.-Japan cultural relations.

It's hard to imagine what the King would have made of it all.

Hot Chocolate and Tee? The fifth annual Golf Tournament & Country Club Day, staged by the U.K.'s music, video, entertainment retail, and branded-goods industries, raised more than £22,000 ($32,000) to fight anti-piracy activities. The money raised from the event, held Aug. 23 at Foxhills in Surrey, will go directly to the British Phonographic Industry's Anti-Piracy Unit, the Federation Against Copyright Theft, and the Anti-Counterfeiting Group. Members of the Virgin Records team collected the British Assn. of Record Dealers trophy from former Hot Chocolate vocalist Errol Brown. Pictured, from left, are John Willcox, Brown, Ian Collins, and Adam Wilkinson.

Australian Industry Mourns Two '70s Rockers

BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry is mourning two veteran singers from the domestic rock scene who died in the same week.

Graeme "Shirley Temple" Strachan, 49, of '70s rock band Skyhooks, died Aug. 29 after the helicopter he was piloting veered into a cliff near his Queensland home. And on Sept. 2—a day before his 50th birthday—Ted Mulry, who fronted the Ted Mulry Gang, passed away in hospital after a long battle with cancer.

Both were typical of the larger-than-life larrikins (an Aussie term for a lovable rogue) that emerged from Australia's pub-rock scene in the '70s, when the music began to find its own distinct identity.

The Skyhooks played a major role in this cultural change. The band was the first to get songs that name-checked local landmarks played on radio and, with its glam makeup, it was the first band to capitalize on the advent of color TV. The group's first two albums, *Living in the '70s* (1974) and *Ego Is Not a Dirty Word* (1975), sold 500,000 units between them Down Under. It was an unprecedented feat for a local band—especially as six tracks on the debut were banned from radio airplay thanks to such titles as "You Just Like Me 'Cos I'm Good in Bed" and "Motorcycle Bitch." Their success was the salvation of their newly formed but struggling label, Mushroom Records.

Strachan, a surfer and former carpenter whose curly locks gained him the nickname "Shirley Temple," had a cheerful brattiness that struck a chord with suburban teen audiences. The band scored hits with "Horror Movie" and "All My Friends Are Getting Married" (both 1975) and "Women in Uniform" (1978). According to Mushroom founder and former Skyhooks manager Michael Gudinski, Strachan "sold those songs to the public. Shirl lived his life to the fullest, whether it was being in a band, sailing, or flying."

After quitting the band in 1978, Strachan remained a household name on radio and lifestyle TV shows. The surviving Skyhooks are planning a tribute concert in Melbourne on an unspecified date.

Mulry had his own musical tribute in March, when 22 acts—including INXS, Billy Thorpe, Richard Clapton, and Rose Tattoo—played two shows in a Sydney club to raise $170,000 Australian ($90,000) for his medical bills.

Manchester-born Mulry moved to Sydney in 1970 where, working as a bulldozer operator, he sent demos to publishers J. Albert & Sons. He had intended to be a songwriter, but Albert signed him to its record label.

After two ballad hits, he formed the Ted Mulry Gang and scored big in 1972 with a rocked-up rendition of the 1919 song "Darktown Strutters Ball." A journeyman boogie outfit, the Gang toured endlessly, building a huge domestic following and reaching platinum with such albums as *Struttin'* and *Steppin' Out* (both 1975, on Albert), before moving to Mushroom. The act stayed on the road until Mulry was diagnosed with brain tumors in July 2000.

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MERCHANTS & MARKETING

Carmakers Gear Up For Music-Driven Media Campaigns

BY BRIAN GARRITY

NEW YORK—With music tie-ins becoming an increasingly crucial element of branding and advertising strategies for carmakers, some auto manufacturers—Toyota, Ford, and Volkswagen among them—are expanding the traditional role of music in their marketing efforts through a series of new initiatives.

Leading the way is Toyota Motor Corp., which during the past two months has entered into broad alliances with Warner Music Group parent AOL Time Warner and Universal Music Group Vivendi Universal to promote its cars. Music figures heavily into both pacts.

Meanwhile, Ford, looking to attract the attention of younger consumers for the Ford Focus, its Generation Y-targeted car, spent a reported $500,000 as title sponsor of the Detroit Electronic Music Festival, held in May. It also served as a sponsor for this summer's Area: One tour, which was headlined by Moby and featured such acts as OutKast, Incubus, and Nelly Furtado.

Another carmaker, Volkswagen, is now operating a streaming radio station on its Web site (*Billboard*, April 14). The Internet radio offering, RadioVW, features music in the vein of tracks the company has successfully used in TV advertising campaigns, such as Nick Drake's "Pink Moon."

Explains Alan Pafenbach, group creative director for Arnold Worldwide, Volkswagen's advertising agency, "Modern marketing is not just about building short-term relationships with customers but long-term relationships."

TOYOTA PROMOTIONS

Toyota is currently in the midst of a two-month, $160 million music-centered marketing campaign with AOL Time Warner and others to promote the 2002 Camry. As part of the deal, Toyota will distribute an enhanced CD featuring tracks by Lyle Lovett, the Go-Go's, Kina, and Earth, Wind & Fire, as well as exclusive interviews with the artists.

The enhanced CD, developed by Disc Marketing, also features a "virtual Camry experience" and links to Toyota.com, the artists' Web sites, and the sites of the other partners involved with the promotion, including Condé Nast Publications and MSN.

The enhanced CD is available beginning Sept. 25 at Wherehouse Music and participating Macy's locations for a suggested donation of $1. Proceeds are expected to reach $500,000 and will go to the Camry Music Education Fund, which was established as part of the marketing campaign. The joint effort between Toyota and the National Assn. for Music Education will raise money to assist school music programs that are at risk.

TOYOTA

Toyota is also contributing sponsorship dollars to a number of music-oriented TV and print events, including MTV's Video Music Awards; VH1's My Music Awards; *Come Together: A Night for John Lennon*, a tribute on TNT; and *Time* magazine's "Music Goes Global" issue, for which Toyota is the lead sponsor. Other AOL Time Warner magazines will also run special Toyota advertising and music content in September. Steve Sturm, VP of marketing for Toyota Motor Sales U.S.A., says the music-centered campaign sets the bar for the future of marketing campaigns.

Meanwhile, under a long-term alliance with Vivendi Universal

radiovw.com

announced at the end of July, Toyota is now the official car of Universal Studios—a deal that also opens the door for future promotional tie-ins with the conglomerate's music properties.

Music opportunities under the deal include the creation of customized compilation CDs focusing on a variety of retail, marketing, and distribution programs, as well as first-look opportunities for the use of Universal music tracks and film titles for use in Toyota advertising and marketing.

Launch.com Increases Focus On Live Touring

BY RAY WADDELL

NASHVILLE—Music Web site Launch.com will up the ante in its involvement with live music in the coming months.

According to Briggs Ferguson, executive VP of marketing for Launch Media, the site has three main constituents: artists, consumers, and advertisers. The focus in terms of live touring is trying to bring artists and music fans together via a vehicle that is attractive to corporate sponsors, with ticket sales and album sales serving as a lucrative byproduct.

The next touring project for Launch, which was acquired by Yahoo earlier this year, is the upcoming Vibreaker tour, featuring Island/Def Jam act American Hi-Fi, set to begin Sept. 10 in Lafayette, La. Sponsors include RCA, Target, and Sony Screenblast. The tour plays 12 markets and runs through October, with venues ranging from 600 to 1,200 capacity.

ONLINE MEETS OFFLINE

Dave Goldberg, founder/CEO of Launch and now GM of Yahoo Music, says live music was a focus for Launch even before its involvement in Warped. "We identified a real value for advertisers and sponsors in having a presence at concerts," Goldberg says. "For us, our involvement was driven by requests from advertisers having difficulty reaching music consumers at offline events and concerts."

Launch's heavy involvement (including an ownership role this year) in the Vans Warped tour this summer, which saw ticket sales increase by 35% in a tough touring market, provides strong evidence of the impact the Web can have on the right tour, according to Ferguson.

"The tour market overall this year has been relatively weak, and the Warped tour lineup had few big-name acts going in," says Ferguson, who admits that, as a former marketing executive at EMI, he was once unconvinced about the marketing clout of the Internet. "I had always been a little skeptical of the Internet, mostly because I figured it would take more time to get it off the ground enough to have some impact."

The boost in Warped attendance helped change his mind. "Given most of the overall promotional activities were the same and ticket sales were up 35%, we feel like a good chunk of that can be attributed to online activities."

Launch sent out about 12 million e-mail blasts prior to the tour in a "very targeted" approach as to timing and demographic, Ferguson says. As the tour progressed, follow-up e-mails were sent out to build awareness. Following the e-mails, ticket sales would jump by as much as 20% the following day in a given market.

GOLDBERG

With that in mind, Launch plans to step up touring activity, starting with Vibreakers. "Ideally, we want to exclusively sponsor tours, working with the tour producers and artists, to take responsibility for helping promote the tour," Ferguson says. Methods include "e-mails, contesting, creating a tour presence on our site, all to help sell tickets and create awareness among the fan base."

LAUNCH CONCERT SERIES

Connecting corporate America with these artists and tours is also part of the Launch program—not always an easy task. "Artists have very specific needs, and corporate America has specific needs and time lines, and they usually don't match up at all," Ferguson notes. "At the same time, bands are concerned with not looking like they've sold out. We've been pretty good at developing programs that bring these two together in a happy medium through shuttle diplomacy."

Hooking up American Hi-Fi with Launch via the Vibreakers tour "connects all the dots" for the band, according to Livia Tortella, senior director of marketing for Island. "It's great to have a savvy new-media partner like Launch for American Hi-Fi's first headlining tour," she says. "The Internet has always been a priority for American Hi-Fi. They offered downloads early on, and they advertise in new-media magazines, and these guys manage their own Web site."

Island's own marketing plan will be supplemented by Launch's online activity for American Hi-Fi. "We've been developing a strong e-team for them since the beginning," Tortella says. The band's first album has scanned more than 310,000 copies, Tortella says, propelled by a strong single, "Flavor of the Weak."

Surrounding the tour, Island will utilize its street team and kick off extensive co-op programs with retail beginning in September, with cable TV advertising buys tied in with retail. "We'll also have a lot of [point-of-purchase] materials for independent retailers. They were with us from the beginning, and we want to go back to them with this."

From the Launch camp, expect another e-mail onslaught. "We'll be reaching 1 million fans open to American Hi-Fi music," Ferguson says. "We will also create offline activities and special events in six of these markets, including giveaways and meet-and-greets, Fender guitar giveaways, and RCA MP3 players."

After-parties at certain venues will include retail, radio, and sponsors. A new American Hi-Fi single, "Another Perfect Day," will be delivered to pop radio Sept. 17. Tortella says the tour is a priority for this band, and the association with Launch adds fuel to the fire. "Launch is a very strong online content magazine that cares about music and likes to be associated with up-and-coming bands."

STILL WARPED

While Launch divested its ownership in the Warped tour following its acquisition by Yahoo, Launch will still be involved in the franchise in lining up sponsorships for the next two years. A new tour, Warped Inside, will feature New Found Glory and corporate partners Target, Nikon, and PlayStation 2. The tour is set for late October/early November.

"What we're trying to do (with the tours) is expand and increase awareness for these bands," Ferguson says. "We're partnering on tours like this to create an event that brings in revenue partners; awareness events include a presence on Launch."

Ferguson says Launch generates more than 6 million unique visitors each month, and once the site is fully integrated with Yahoo, its reach will expand exponentially.

"The Internet is a targeted, highly effective marketing tool, just one step down from television," Ferguson says. "This is a powerful resource for artists and record labels. It's still early, but the Warped tour is a good example that this stuff is working. If this can sell tickets to a tour, it sure as hell ought to be able to sell some albums."

Both Vibreakers and Warped Inside are brief but hard-hitting tours. Goldberg says, "These smaller tours are a great way to hit a really good audience with a smaller budget and smaller time commitment, while remaining very targeted at a really good demographic."

Goldberg says Launch will continue to step up its involvement on the touring end of the business. "It's not genre-based—we hope to extend this into electronica, rock, and even teen-pop going forward."

Declarations Of Independents™

by Chris Morris

BLUFF CITY NUGGETS: One of the pleasures of going on vacation is curling up with a good book and some great music. Declarations of Independents—which has long been a fan of such garage-rock compilations as *Nuggets*, *Pebbles*, and *Back From the Grave*—spent some summer days off with a groovy new book and CD about Memphis' rock'n'roll obscurities.

SHANGRI-LA PROJECTS
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A History of Garage and Frat Bands in Memphis 1960-1975 and its companion book, **Ron Hall's** *Playing for a Piece of the Door*, are the latest from Shangri-la Projects, the multimedia offshoot of Memphis' wonderful indie retail store Shangri-la Records. Two years ago, Shangri-la produced a CD, book, and film devoted to **Will Roy Sanders,** guitarist for the Bluff City blues band **the Fieldstones.**

The new garage-rock packages look at some Memphis musicians who operated far outside the city's higher-profile rockabilly, blues, and R&B scenes. The 15-track CD features a diverse lineup of exciting unknowns, including the stomping **Flash & the Casuals** (which featured latter-day promotion ace **Dave "Flash" Fleishman**), instro-rockers **the LeSabres** and **Jimmy Tarbutton & the Memphis Sound**, and blue-eyed soulsters **the Rapscallions.** There isn't a duff cut in the lot.

Hall's book, which begins with an amusing reminiscence about his own very brief garage-rock career, covers both Memphis icons like **Big Star, the Box Tops,** and **the Gentrys,** as well as their long-forgotten brethren. It's a deeply researched trove of arcana: For instance, we never knew that our friend **Jon Hornyak,** president of the Memphis chapter of the National Academy of Recording Arts and Sciences, was once a member of the '60s garage acts **the Collection** and **Interstate 55.**

Shangri-la celebrated the release of its latest book and CD Sept. 1 with a gig at the store's parking lot, featuring local legend **Jim Dickinson** and the vintage garage act **the Castels.**

BLUESOLOGY: Producer/songwriter **Jon Tiven**—whose 1999 **Wilson Pickett** album *It's Harder Now* won two W.C. Handy Awards and captured a Grammy nomination—has a couple of forthcoming projects of note. He produced the just-released *Larger Than Life*, the SpinArt debut of former Flag Waver **the Michael Hill Blues Mob,** while *Two Johnsons Are Better Than One!*, a meeting of bluesmen **Syl Johnson** and **Jimmy Johnson,** is due on Evidence. Tiven is also label-shopping an album by vocalist **Ellis Hooks.**

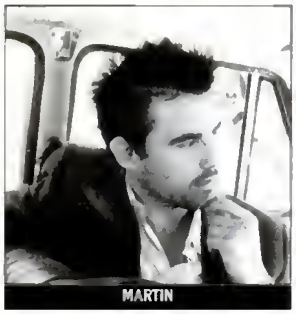
FLAG WAVING: The Los Angeles-based band **Idaho** has gone through a variety of incarnations during its decade in existence, but its latest release, *Levitate*, due Oct. 2 on its own Idaho Music imprint, finds core member **Jeff Martin** virtually going it alone.

"I've wanted to make records by myself for a while, but didn't have the confidence to do it," Martin says. "I've always wanted to have people around to help realize this live. I finally said, 'Screw it.' "

Martin—who began the band in partnership with his old friend **John Berry,** now head of Idaho Music—plays almost all the instruments for the 11 moody, affecting songs on *Levitate*, which will appeal to fans of such slow-burning groups as **Low.** He's joined on four songs by drummer **Alex Kimmel,** an Idaho fan who had never played with Martin before.

"He e-mailed me, and I could tell he was probably very good," Martin says of Kimmel. "I had him come over and play a little bit, and it worked."

Martin says that the act of creating the album by himself represented a



MARTIN

break with the methods he had used in the past: "This record was done very quickly. Normally I methodically go over stuff, and it becomes less from the heart. I had only about two months to do it, which for me was nothing. I felt like I had to squeeze blood out of myself."

Idaho is still a band in its live incarnation. Martin says he is currently rehearsing with Berry and another longtime collaborator, **Doug Smith,** for a U.S. tour that begins Sept. 20 at the Bottom of the Hill in San Francisco. After a month in the U.S. and Canada, Idaho will hit Europe for October and November dates in Switzerland, Germany, Denmark, Sweden, France, and the U.K.

Razor & Tie Relaunches TV-Linked Site

BY BRIAN GARRITY

NEW YORK—Direct marketers of as-seen-on-TV music compilations are using the Web to attract consumers who are interested in the CDs but don't respond to phone sale offers.

Latest case in point: Razor & Tie Direct, the direct-marketing arm of label Razor & Tie Entertainment, has just relaunched MusicSpace.com in response to mounting traffic and increasing e-commerce sales.

Razor & Tie Direct has enjoyed success in recent years with a series of TV-promoted compilations, including *Monsters of Rock*, *Monster Ballads*, *Monsters of Rap*, and *Goin' South*.

But it's not just Razor & Tie product being offered on the site. The company is also billing MusicSpace.com as "the only online store dedicated to as-seen-on-TV music compilations" and selling other TV

MusicSpace.com

compilations that it thinks match well with the MusicSpace.com product mix. Titles for which it is providing marketing and media services include the best-selling *Now* series.

Razor & Tie new-media director Edith Bellinghausen says, "We want to get the consumer used to the idea that 'If I see it on TV, I can go online and get it at MusicSpace.' "

More than 150 titles are being offered through the site, with fulfillment provided by DataPak Services of Michigan.

The Web has proved to be an effective element of Razor & Tie's direct marketing efforts. Bellinghausen says e-commerce accounts for close to 30% of the company's sales. The company claims more than 1 million page views per month at MusicSpace.com and says it will sell more than 100,000 compilation CDs via the Web this year.

Razor & Tie launched the site two years ago to give consumers an alternate way to respond to TV commercial offers if they didn't want to or couldn't buy the album via the phone. The company's Web address is shown onscreen in the TV spot every time the 800 number appears. Bellinghausen says, "There are always going to be people who see the commercial but never pick up the phone."

Razor & Tie executives say that each month the number of online buyers grows and that the Web can account for as much as 10% of sales for a particular title. For certain collections that target younger, more Web-savvy consumers, like the early-'90s dance collection *Pulse*, the Internet accounts for close to 50% of the line's sales.

The new site will feature TV spots created for the compilations, audio samples, reviews, contests, and trivia.

NEWSLINE...

CDnow is moving most of its functions from Fort Washington, Pa., to the New York City headquarters of BeMusic Direct, the Bertelsmann unit that comprises the e-tailer and record club BMG Direct. CDnow's interactive, business development, marketing, legal and business affairs, content and creative, market planning and analysis, and finance functions will shift to New York; the technical team will remain in Pennsylvania. The customer-service division will be consolidated with that of BMG Direct in Indianapolis. Employees in Pennsylvania have been alerted to the move. There will be layoffs resulting from a duplication of functions, according to a source. BeMusic Direct, which is overseen by president/CEO Stuart Goldfarb, is part of the Bertelsmann music-services group BeMusic. The move is seen as a way to create efficiency by placing BeMusic Direct closer to the company's other online services, labels, and businesses. **CAROLYN HORWITZ**

Red Distribution has signed an exclusive North American distribution deal with Silverline Records, one of three labels within 5.1 Entertainment Group, a Los Angeles-based producer of DVD-Audio product. Under the three-year deal, Red will distribute up to 50 DVD-A titles from Silverline, including *Swingin' for the Fences* by Gordon Goodwin's Big Phat Band, *Abulum* by Glenn Phillips, and *Devotion* by Aaron Neville. Red already has a deal with 5.1 label Immergent. **ERIK GRUENWEDEL**

Absolut, the Sweden-based vodka distiller known for its artistic advertisements, is kicking off a magazine campaign in September featuring classic rock-album cover art juxtaposed with Absolut bottles. The first group of ads will be based on the art from David Bowie's *Aladdin Sane* (Virgin, 1973), the Velvet Underground's *The Velvet Underground and Nico* (Verve, 1967), Judas Priest's *British Steel* (Columbia, 1980), and John Lennon & Yoko Ono's *Two Virgins* (Apple, 1968). **TROY CARPENTER**

MP3.com has named Robin Richards chairman/CEO. He replaces Michael Robertson, who recently exited the company following the official acquisition of the music portal by Vivendi Universal. Robertson has reportedly taken a senior post at software developer Lindows. In addition, he will remain a consultant to Vivendi. Richards has been MP3.com president since 1999; before that, he was managing director of Tickets.com. **CAROLYN HORWITZ**

Zomba Music Group has settled its copyright-infringement suit against MP3.com. Terms were not disclosed. As part of the settlement, Zomba has agreed to license content to MP3.com for use in the My.MP3.com locker service; the unauthorized use of the label group's content in the service had prompted the lawsuit. Zomba filed suits on behalf of its labels and publishing unit last year in U.S. District Court for the Southern District of New York, seeking maximum statutory damages of $150,000 per alleged willful infringement (*Billboard Bulletin*, Sept. 13, 2000). Previous settlements over My.MP3.com have resulted in more than $50 million for Universal Music Group (a unit of Vivendi Universal, MP3.com's new parent) and about $20 million each for the other majors. **BRIAN GARRITY**

Navarre and ValueVision International are to sell their stock in NetRadio to New York City-based media company the Advisory Board, according to the Web firm. The shares, representing 60% of outstanding NetRadio stock, will be sold for $1.05 each. Navarre will also sell a note representing debt owed to it by NetRadio in the amount of $3.1 million to the Advisory Board for $1.1 million. The Advisory Board has also agreed to buy up to $10 million in NetRadio shares—enough for the Web firm to maintain cash of $7 million, keeping it in compliance with Nasdaq listing standards. **CAROLYN HORWITZ**

loudeye

Loudeye Technologies has launched a private-label Internet radio product, Loudeye Radio. Loudeye will offer the application to e-tailers, portals, and terrestrial radio companies as a custom-branded streaming radio service. Programming will be customized for each licensee and will feature Loudeye on-air personalities. **BRIAN GARRITY**

Retail Track™

by Ed Christman

HEARING VOICES: Borders Books & Music is launching Original Voices, a developing-artists program that will have a longer commitment than many such promotional vehicles.

As part of the program, which begins in October, five artists will garner increased exposure throughout the holiday selling season, says **Len Cosimano**, VP of merchandising for multimedia for the 345-unit chain. "We want to use the program to build long-term relationships with our customers and the artists."

Borders hopes to become known as the place to go when those artists release new albums—and to be regarded among artists as the chain that was early in stepping out and supporting

COSIMANO

them. The first Original Voices artists are **Bilal, Nikka Costa, David Garza, Shea Seger**, and **Jubilant Sykes.**

Emily Mathews, marketing coordinator at the chain, explains that in addition to long-term slots at listening posts, the chosen artists will be profiled in *Inside Borders*, the chain's in-store magazine, and receive exposure through window clings, in-store play, and print advertising. Cosimano says that the advertising program, which is not yet finalized, may encompass weekly alternative newspapers and leading local newspapers.

Also, Borders plans to do in-store signings with the featured artists and to designate them as Original Voices artists on their divider cards. "That way, after their time in the program is done," Mathews says, they will still be associated in stores with the program. She says that Borders will also use some short-term sales tools to market the programs, such as value-added premiums on some of the artists.

Borders is also exploring the possibility of a partnership with a cable channel. The chain will feature the artists in its holiday catalog and brochures, which, Mathews reports, in addition to being distributed in stores, get an additional 2 million impressions through mailings.

Cosimano says that Borders staffers selected artists after reviewing submissions by labels. He reports that 18 titles were submitted, which the staff voted on after narrowing that number down to 12. Cosimano adds, "We wanted a diverse group of artists."

While it is diverse, four of the artists fit the industry's perception of what Borders is good at selling. But Bilal is a hip-hop artist, something Borders is not generally known for. Cosimano says that Borders will be able to sell that product "as long as we don't try to take on the whole hip-hop/urban genre and we choose only one artist from the genre to focus on."

While the initial offerings are all from major labels, Cosimano says that independents can participate as well. He declines to discuss the cost, although label sources peg the price tag at about $15,000. "Whatever money spent is invested in advertising and marketing," Cosimano says. "This isn't a price-and-positioning program."

Every chain in the business has a developing-artists program, but occasionally chains have tried to go beyond the usual buy-it-and-try-it programs—and have met with mixed results, Retail Track pointed out to Cosimano.

In response, Cosimano says that Borders already has a track record with the program, since it comes from the book side of the chain's business. Original Voices initially featured first-time authors or ones who had more than one book out but were unheralded, Cosimano explains. He says the program's "great turnout" prompted Borders to do a "musical equivalent."

Also, Cosimano says, the buy-it-and-try-it programs don't build a relationship with the consumer and artist, as Original Voices is designed to. And with the initiative, the chain is not only staying behind a title for a long period of time, but it is "saying why the artists are important."

TEST MARKETING: Tower Records/Video/Books is testing an everyday low-pricing strategy in its three Boston stores. According to sources, the merchant is advertising all CDs at $15.99, in a test that is being closely watched by competitors across the land.

A NEW VIRGIN: The Virgin Entertainment Group will open a 25,000-square-foot Megastore Sept. 1 in Mockingbird Station, a recently developed "urban village" in Dallas (see Picture This, page 70). The store will carry about 250,000 music titles, 20,000 movie titles, and 2,000 multimedia software titles for PC, Macintosh, and Sony PlayStation and will feature a large specialty book section.

Judy & David Take Tunes To U.S.

Children's Group Aims To Widen Duo's Audience With TV Show, CD Sampler

BY MOIRA McCORMICK

CHICAGO—With a popular preschool TV show on Canadian cable channel YTV, a Juno Award, and a number of critically acclaimed albums, Toronto-based husband-and-wife duo Judy & David are one of the highest-profile kids' acts north of the border.

And, with imminent releases on the Children's Group label—*Beanstock* and *Red's in the Hood*, the third and fourth albums in their innovative series "Once Upon a Tune"—Judy & David (whose last name is Gershon) are making a concerted effort to secure a U.S. audience.

The series weds the Gershons' original, multi-genre music to their humorous, imaginative retellings of classic fairy tales. *Beanstock*, which features Juno-winning vocalist Jann Arden, is a Woodstock-flavored *Jack and the Beanstalk*, while *Red's in the Hood* refits *Little Red Riding Hood* with hip-hop trappings. The series' first two releases were *GoldiRocks* (a take on *Goldilocks and the Three Bears*) and *PigMania* (*The Three Little Pigs*.)

The duo is working to increase visibility by pitching its TV series, *Judy & David's Boom Box*, to U.S. TV. Also in the works is a unique CD sampler featuring material from all four "Once Upon a Tune" releases, set for U.S. distribution in first-quarter 2002.

According to Denise Corbeil, sales/marketing director for the Children's Group, the sampler will be given away via the Children's Group Web site,

starting Oct. 1. The Children's Group expects to distribute 2,500 copies. "It's the critical marketing component for us this time around," she says. "Especially now that there are four releases—it's officially a series."

Initially, the label will target the giveaway exclusively at Canadian media, including daily newspapers and regional family publications. It expects to target U.S. media early next year.

Corbeil says retail initiatives are in the planning stages, with intentions to "use the sampler to enhance the pricing and positioning of the albums and hopefully drive retail sales."

David Gershon likens the sampler to an "audio trailer." "We originally wanted the samplers to feature one track from each of the four albums," he says. "But we realized that a sampler with a single song from each album just wouldn't capture them. We decided to do the audio trailer—each of the four sampler tracks encapsulates the whole story, like a movie trailer, with 20-30 seconds of each song."

Each of those tracks runs approximately six minutes on the promotional release, titled *Judy & David's 4-Track Sampler—A New Spin on Classic Children's Stories*. David notes that all four albums are enhanced CDs and that when the animated portion is played on a computer, snippets of the other releases are included as well; the sampler is also enhanced.

Diane Sahadeo, a store manager at independent Toronto-based educational toy and book chain the Lion, the Witch, and the Wardrobe, says, "Judy & David are one of our best audio sellers—we can never keep them in stock. We've had to double their inventory since they won the Juno. They're not a hand-sell any more—people come in asking for them."

ExecutiveTurntable

BAKER

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KEELER

HOME VIDEO: Joel Goldman is promoted to VP of traditional sales for Columbia TriStar Home Entertainment in Culver City, Calif. He was executive director of sell-through sales for the Eastern region.

DISTRIBUTION: WEA Manufacturing promotes **Tom Arboit** to VP/GM in Commerce, Calif. WEA Manufacturing also names **David Wright** controller in Commerce. They were, respectively, controller and a project manager for Disneyland Park.

Jeff Baker is named GM of home video for Eagle Vision in New York City. He was owner of JSB Marketing.

Nail Distribution names **Alicia J. Rose** director of sales & marketing and **Jennifer L. Krom** account manager in Portland, Ore. They were, respectively, VP of sales and in-house sales.

Provident Music Distribution names **Rusty Mitchell** graphic designer, **Anita Wilkinson** staff accountant, and **Ana Muratovic** order fulfillment associate in Franklin, Tenn. They were, respectively, a freelance graphic designer, staff accountant for Winnett Associates PLLC, and temporary assistant for Provident Music Distribution.

Eddy Medora is named director of national accounts for Direct Source Special Products in Chatsworth, Calif. He was national account manager for Walt Disney Records.

RETAIL: Rob Willey is promoted to VP of planning and allocation for the Musicland Group in Minneapolis. He was VP of acquisition integration.

NEW MEDIA: Lynda Keeler is promoted to VP of interactive services for Sony Corp. of America in Los Angeles. She was VP/GM of Columbia TriStar Interactive.

MUSIC VIDEO: Michael Hirschorn is named senior VP of news and production for VH1 in New York City. He was editor in chief of Inside.com.

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Jay-Z, Blige Get Extensive Web Exposure

BY BRIAN GARRITY

NEW YORK—Universal Music Group's Jay-Z and Mary J. Blige will be among the most heavily hyped acts on the Web in September. Both are being extensively promoted online through artist-of-the-month marketing initiatives between their labels and Internet giants AOL and Yahoo.

MCA Records is teaming with AOL to promote Blige's latest album, *No More Drama*. As part of the promotion, a Mary J. Blige celebrity-programmed channel launches on Spinner.com Tuesday (11) and on the new Radio@AOL shortly thereafter. The channel will feature Blige tracks as well as selections from her favorite artists and from those that influenced her, including Aretha Franklin, Chaka Khan, and Sly & the Family Stone.

AOL will host a live chat with Blige at 5 p.m. ET Tuesday (11). Elsewhere, AOL members will be offered exclusive downloads, streaming access to the track and the video of "Family Affair," a virtual photo gallery, and a retrospective featuring such videos as "Real Love," "Reminiscence," "You Remind Me," and "You Bring Me Joy."

In addition, AOL and MCA are sponsoring a sweepstakes in which AOL members can win two tickets to see Blige perform in concert in Los Angeles. The winner will stay at the Universal Studios Sheraton, receive tickets to the Universal Imax Theater and Universal Studios theme park, have dinner at the Wolfgang Puck Cafe, and receive an autographed copy of Blige's CD catalog.

JAY-Z PROMOTION

Meanwhile, in connection with the release on Tuesday (11) of his Roc-A-Fella album *The Blueprint*, Jay-Z is Yahoo's artist of the month for September. Under the promotion, Yahoo is creating a site featuring streaming and downloadable tracks, Jay-Z videos, footage from an exclusive Yahoo interview with Jay-Z, a tour of Bassline Studios with Jay-Z producer Kanye West, news and information about *The Blueprint*, and upcoming tour dates.

The site also provides photos, links to fan groups and the official Jay-Z Web site, and access to a live Yahoo chat with Jay-Z at 8 p.m. ET Sept. 26.

Yahoo is also sponsoring a sweepstakes to win Jay-Z's leather jacket, as well as holding an auction for concert tickets.

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Sites+ Sounds™

by Brian Garrity

GETMUSIC ON TV: Universal Music Group's GetMusic has inked the first TV distribution deal under its previously announced offline brand-expansion strategy.

Cable channel MuchMusic USA will air videos of tracks from major-label artists that are produced by getmusic.com consumers. The videos are created on getmusic.com with the Flash-based video-editing tool Videolab. The application allows users to edit together a featured artist track with a variety of visual elements, including animated images, artist videoclips, and user-uploaded stills.

Once the videos are created, they are submitted to the site for approval. MuchMusic USA and GetMusic will then select up to 15 viewer-made video finalists from the collection of submitted videos. The finalists will be featured on MuchMusic USA's site, mmusa.tv, where the online community can vote for their favorite.

The winning video will be featured on-air as the Viewer-Made Video of the Month and placed into regular rotation until the next month's video has been selected.

The program commences this month with the track "Island in the Sun," the latest single from Geffen Records alt-rock act **Weezer**.

MuchMusic USA recently announced an interactive programming bloc that allows viewers to control what is shown on-air. MuchMusic USA is a subsidiary of Rainbow Media Holdings, a joint venture between Cablevision Systems and NBC. The channel is distributed to more than 40 million homes.

FULLAUDIO TEAMS WITH MUZE: With its digital-music subscription service set to bow in the fourth quarter, FullAudio continues to line up content partners.

In its latest pact, the company is licensing so-called metadata content from Muze, giving the service access to details on more than 240,000 albums, including track information, biographies, reviews, cover art, and streaming audio samples.

FullAudio is also licensing Muze's Essential Artists data, which provides detailed information on more than 1,000 designated artists, such as books and videos associated with the act. It also links the artists to similar sounds and styles.

Given that content on the service promises to be limited, especially early on, FullAudio executives say that the ability to recommend similar artists to those sought but not available will be key.

STILL ROCKING: FullAudio won't be the only subscription service provider facing content-availability quandaries at rollout. It may be a while before many tracks are available on any for-profit Napster alternatives sanctioned by the major labels. But for fans of classic rock, some tracks may be available online sooner rather than later.

Sensing a marketing opportunity, 15 classic-rock artists—including **John Cafferty** and **Spencer Davis**—have formed a venture to rerecord previous hits, as well as create new tracks, and sell them online as digital downloads.

The company, known as Rockforever.com, has entered into a deal with MP3.com to distribute more than 50 newly released live and in-studio rerecordings of established hits, in addition to live and in-studio recordings of cover songs and new material from member artists. Rockforever.com also has a deal with digital commerce services company Liquid Audio to facilitate download sales on the rockforever.com site and to distribute Rockforever tracks through its network.

Rockforever CEO **Charlie Schmitt** says that the venture represents a way to use the Web to capitalize on established artist "brands" that the major labels have helped create but are no longer interested in.

While there may not be large-scale interest in rerecordings of previous hits, Schmitt argues that each artist associated with Rockforever has enough of a loyal core audience to make for an attractive niche business: "They have a huge fan base that is hungry for new material."

Other participating members include **Glenn Hughes (Deep Purple, Black Sabbath)**, **Jimi Jamison (Survivor)**, **Bobby Kimball (Toto)**, **Alex Lingertwood (Santana, Jeff Beck)**, **Mike Reno (Loverboy)**, **Pat Travers**, **Joe Lynn Turner (Rainbow, Deep Purple)**, and **Leslie West (Mountain)**.

Remix Promotions Proliferate

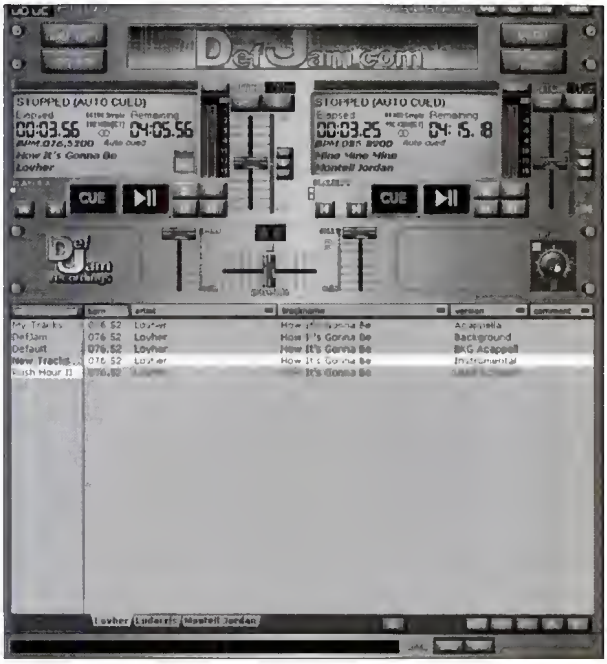
BY STEVE TRAIMAN

CLEARWATER, Fla.—A number of labels are placing their belief in the beat, with the increasing usage of online audio/video remixing promotions to help generate interest in new albums.

Acidplanet.com, the Web site of audio software developer Sonic Foundry, is hosting a contest to promote the Aug. 14 release of "Crystal," the new single from New Order. From Aug. 20 to Sept. 17, visitors to acidplanet.com who have downloaded Sonic Foundry's free Acid Xpress mixing software will be able to remix the track from the Warner Bros. act. The best "Crystal" remixes will be posted on New Order's official Web site, neworderweb.com, and will be submitted to the band for consideration as a future release.

Audio software developer Magix has launched a Web site devoted to music remixing called magixmusic.com. The company recently sponsored a remix promotion for another Warner Bros. act, Depeche Mode. Visitors to the site can download a special Depeche Mode-branded player and remix "Dream On" and "I Feel Loved."

Universal Music Group's (UMG) Def Jam is distributing PCDJ audio remixing software from Clearwater-based Visiosonic Ltd. A custom-branded PCDJ Definitely Jam Player, containing tracks from the *Rush Hour 2* soundtrack, is available for download at getmusic.com and will soon be available at defjam.com/rushhour2, emusic.com, and rollingstone.com.



"The urban and hip-hop genres are naturals for mixing software," says Karen Pattani-Hanson, Island Def Jam senior director of new-media business development. The label plans to release three additional CDs enhanced with the software later this year.

UMG DISTRIBUTING PCDJ

The increasing popularity of fan remixing is driving such promotions. One Björk fan site, arktikos.com/bjork, is devoted to homemade remixes of her songs. UMG eLabs president Larry Kenswil adds that remixing promotions "help artists establish a deeper connection with their fans."

Thus far, the most substantial commitment to promoting remixing software is UMG's deal with Visiosonic. Under the terms of the PCDJ distribution pact, UMG acquires the exclusive right to sell advertising inventory connected to the PCDJ player, with the two companies sharing all revenue. The companies will also share revenue from PCDJ software upgrades, from PCDJ freeware to PCDJ pro versions.

Chris Ficaro, director of sales planning and operations for GetMusic and rollingstone.com, says the *Rush Hour 2* soundtrack and PCDJ player are being promoted with banners and buttons on both music services. At GetMusic, it's integrated into the content of the Hip-Hop Channel. "DJing and mixing are becoming as much suburban as urban," he says. "We believe in more user-oriented content that lets our users make their own mixes."

On July 31, Def Jam released a PCDJ-enhanced version of the *Rush Hour 2* soundtrack in Australia. The release marks the first of several physical distribution efforts in the works. The software was originally slated for inclusion in the U.S. version of the soundtrack, but that rollout was scrapped due to production issues.

"When the configuration changed from a two-CD set to a single CD, we ran out of time to incorporate the PCDJ elements," Pattani-Hanson notes. "The enhanced PCDJ version is available on UMG Web sites, and we've seen a lot of activity." She adds that as a compilation of tracks from different artists, the soundtrack was ideal for the PCDJ promotion.

IN-STORE PROMOTION

In-store and online testing of the PCDJ software for *The Nile Rodgers MP3 Dance Club* enhanced CD is in progress at all 11 Compact Disc World outlets in New Jersey. CEO David Lang says the promotion has been going well both online and with a growing number of in-store sales.

As popular as fan remixing is becoming, consumer education is key to widespread adoption of remixing applications. CD World staffers are educating customers on the floor and using an in-store demo to drive consumers to the Web site. E-mails are being sent to dance music buyers among the 100,000-plus CD World Club members.

Lang says, "Our biggest challenge is helping customers realize [the PCDJ-software-enhanced CD] is more than just a great dance music CD."

TRAFFIC TICKER
Top Online Retail Sites

Traffic In July

TOTAL VISITORS (in 000s)	
1. amazon.com	20,481
2. bmgmusicservice.com	6,874
3. columbiahouse.com	6,289
4. barnesandnoble.com	6,274
5. cdnow.com	4,688
6. walmart.com	3,391
7. bestbuy.com	3,173
8. bluelight.com	2,933
9. buy.com	2,355
10. circuitcity.com	1,936

PERCENTAGE OF MALES 18+	
1. buy.com	66.0
2. emusic.com	60.9
3. circuitcity.com	56.8
4. bestbuy.com	55.9
5. cdnow.com	48.2
6. amazon.com	47.2
7. columbiahouse.com	45.2
8. bluelight.com	44.9
9. walmart.com	44.8
10. bmgmusicservice.com	43.1

PERCENTAGE OF FEMALES 18+	
1. barnesandnoble.com	55.3
2. borders.com	54.5
3. bmgmusicservice.com	52.6
4. towerrecords.com	51.6
5. samgoody.com	48.1
6. columbiahouse.com	47.9
7. walmart.com	46.5
8. amazon.com	45.6
9. bluelight.com	45.6
10. cuircuitcity.com	37.6

Source: Media Metrix, July 2001. Sites categorized by Billboard. Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample

Jupiter Media Metrix

Rhino Goes Mod With '70s Classic On DVD-V

BY TODD MARTENS

LOS ANGELES—Director Franc Roddam is talking about mods. Not the fashionable, scooter-riding, eager-to-riot British teens depicted in his 1979 film *Quadrophenia*, but those who dress as if it were still 1964 and flock to revival screenings of the picture.

"I can understand that they like the silk suits," Roddam says, "but I can't get excited about revivals. I like to think that people aren't looking at the film for nostalgia reasons, but I know some mod clubs do. The majority of people go after it because of its emotional honesty—at least I hope so."

Based on the Who's 1973 album of the same name, *Quadrophenia* depicts youth in all its awkward splendor—and that's exactly why Roddam is confident that Rhino Home Video's Sept. 25 DVD-Video release of the film will appeal to a new audience.

The film's hero, Jimmy (Phil Daniels), is, as Roddam says, "a bit inept," full of misguided bravado and attitude, and grappling with the issue of whether it's possible to grow up *and* hold on to your ideals.

It is a topic that has dominated much of Pete Townshend's work with the Who. Roddam—who revisited the picture for the first time since its release to record the DVD's commentary track—says he easily grasped Townshend's youthful vision because he made the film, which was his first, when he was 31.

"I don't know if I would have made it differently if I were older, but your attitude changes," Roddam says. "There's a wonderful degree of nihilism in young people. What they do is destroy the values of the generation that came before them to create their own. I felt very tapped into that."

RODDAM (CIRCA 1979)

THEATRICAL RERELEASE

To promote the tale of teenage rebellion, Rhino is following a developing trend for DVD releases of rock'n'roll films. Like *Stop Making Sense* (Palm Pictures), *Don't Look Back* (New Video), *Gimme Shelter* (Home Vision), and MGM Home Entertainment's *Yellow Submarine* and *This Is Spinal Tap*, *Quadrophenia* has a short theatrical run in major-market art house theaters just prior to the DVD release. The remastered and remixed print is playing in 11 cities for one- to two-week periods until mid-September.

"We wanted to make people aware of what we had done to the film and give them the experience of seeing it in the theater," says Marylou Bono, Rhino senior director of marketing.

The main benefit of releasing a film theatrically, video suppliers say, is to remind viewers about the film and generate new reviews. Blake Thomas, executive VP of marketing at MGM, acknowledges that a theatrical run doesn't generate added revenue, but says the media response more than justifies the cost. In addition, advertising is kept to a minimum by taking advantage of the steady mailings that many art house theaters send to their loyal audiences.

Thomas says MGM had such great success with the theatrical runs for *This Is Spinal Tap* and *Yellow Submarine* that next year, the company is planning a similar rollout for Martin Scorsese's Band concert film, *The Last Waltz*. "For *Yellow Submarine*, we threw a big party in Liverpool and then had a smaller premiere in New York," he says. "That gave us national and local press."

Ron Dassa, president of retailer Laser Blazer in Los Angeles, says a theatrical run improves the sales of music-related films, since cult items don't generate huge first-week sales numbers like new hit movies. "Customer anticipation isn't always great for these titles," he says, "but something like *Stop Making Sense* has been selling consistently. *Quadrophenia* was one of those sought-after titles when it was on laserdisc, so it should be right up there."

REACHING NEW WHO FANS

A run in theaters can bring in a round of fans who may only now be discovering the Who. To further help reach a new generation of Who fans, Rhino has been running cross-promotions with scooter manufacturer Vespa and Dr. Martens, the mods' footwear of choice. Rhino is looking to capitalize on the resurgence of scooters by heavily promoting the film in Vespa dealerships, while Dr. Martens has created a tie-in coffee-table book, which will be given away in contests.

A brief clip of vintage Vespa commercials is featured in the DVD's supplemental material. Also included is an interview with Sting, who plays the mods' leader; a quiz to determine if you're a mod; a photo gallery; a list of related mod films; and a trivia section, providing handy definitions of British slang.

Though the Who did not participate in the DVD's production, Roddam lent his full cooperation. Unfortunately, not everything Roddam wanted on the disc could be included. A screen test of Sex Pistol Johnny Rotten, who was originally contacted to play the lead role of Jimmy, could not be located.

"I introduced him to Pete Townshend, and he had previously called Townshend a 'boring old fart,' " Roddam recalls. "So the wild man of rock'n'roll, Townshend, was meeting the new wild man of rock, the young punk, and I ended up being the mediator. He wasn't an actor compared to Phil Daniels, yet I thought he was rather good—but completely uninsurable."

Road Warriors. At the Egyptian Theater in Hollywood, Rhino Home Video recently recreated the famed scooter rally scene from the Who's *Quadrophenia*. A special screening of the film was held to support its Sept. 25 DVD debut. Scooter riders, from left, are WEA national video sales director Mitch Mallon, Rhino senior VP Arny Schorr, Rhino senior director of marketing Marylou Bono, Tower Records executive assistant Cindy Mayes, and Tower Video product manager Mark Lowry.

Picture This™

by Eileen Fitzpatrick

STILL WATERS: Independent filmmaker **John Waters** knows how consumers could get the real behind-the-scenes dirt from watching DVD-Videos.

WATERS

"Instead of talking to the director or the cinematographer, you should include interviews with the craft service [catering] person or the hair and makeup people," Waters said in his keynote address at the DVD Entertainment 2001 summit, held Aug. 22-23 in Los Angeles. "That's where you would get the real story about which stars have food issues or what the stars really look like when they show up for shooting at 5 a.m."

He also suggested that any film's most knowledgeable staffer is the accountant, sniping: "He's the only one who really knows how old everyone is."

A veteran of more than a dozen off-the-wall films, including *Hairspray, Female Trouble, Polyester*, and the infamous *Pink Flamingos*, Waters is proud that his films "have no social redeeming value."

Like most directors, he is a big fan of DVD, but not because of its superior picture and sound quality: He likes the commercial aspect. He quipped, "DVD has made my fans buy my movies for the third time."

From VHS to laserdisc to DVD, Waters has provided new commentaries for his films in each format. It's a feat he believes should earn him an award. "I think there should be a [Directors Guild of America] test that if you do a commentary three times without repeating any anecdotes, you win a prize."

Waters was also full of suggestions for new boxed sets and other DVD programming. "I think all the studios should join up and release something like the 10 best rat movies of all time," he said. "And sequels should only be made for bad movies, since sequels for good movies are always bad."

Revealing his fascination with criminal trials, Waters would also like to see *Court TV* begin releasing famous trials on DVD. Waters was probably half-joking, but it's not too far-fetched. After all, the **O.J. Simpson** trial is available on video.

Before those ideas reach fruition, Waters fans will have their fill this fall, when New Line Home Entertainment releases a number of his titles. *Desperate Living* and *Polyester* arrived as a DVD twin pack Sept. 4, bargain-priced at $29.95. And, yes, *Polyester* came with an Odorama scratch-and-sniff card.

A twin pack of *Female Trouble* and *Pink Flamingos* arrives Oct. 2. *Female Trouble* will be newly restored, with one minute of additional footage that was cut from the original 1975 VHS version because videotapes could only hold 90 minutes of programming.

New Line has also released *Pecker* and *Hairspray* as a set. Customers who purchase all three twin packs will receive a free disc with bonus features highlighting all six films.

VIRGIN DOES DALLAS: It's been two years since Virgin Entertainment Group opened a new Megastore in North America, but the company has ended the dry spell with the Sept. 1 opening of a store in Dallas' Mockingbird Station. The 25,000-square-foot space is the anchor tenant in the complex, which also contains offices, a hotel, retail shops, and apartments.

Virgin Entertainment Group CEO **Glen Ward** says the store will usher in a new Megastore concept focusing on technology. The gaming area of the Mockingbird store enables four customers to play any one game at the same time. High-tech 42-inch Philips plasma-screen TVs are also scattered throughout the store.

The store will also feature Virgin's new digital-preview kiosk, which allows customers to sample either CDs or DVDs. The MegaPlay kiosks debuted earlier this summer in the chain's West Hollywood, Calif., store, and Ward says usage has soared to 88% of all customers. In comparison, usage for listening stations at other locations runs between 20% and 30%, Ward says. "There's no doubt that the preview kiosks are generating enough incremental sales to justify the investment."

Ward says the company will open another store in Boston later this year. The store will take over the old Tower Records space on Newberry Street. Virgin will then have a total of 22 stores operating in North America.

SEPTEMBER 15 2001 Billboard

Top VHS Sales™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

RANK	LAST WEEK	WKS. ON CHT	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 (1 Week At Number 1)				
1	NEW		**POKEMON 3 - THE MOVIE** Warner Home Video 21351	Ikue Ootani, Veronica Taylor	2001	G	22.99
2	1	3	**RECESS: SCHOOL'S OUT** Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
3	NEW		**SCOOBY DOO: SPOOKIEST TALES** Turner Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
4	2	6	**THE BOOK OF POOH: STORIES FROM THE HEART** Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
5	3	3	**RUGRATS: ALL GROWED UP** Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
6	7	9	**BRING IT ON** Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
7	5	18	**THE EMPEROR'S NEW GROOVE** Walt Disney Home Video/Buena Vista Home Entertainment 21038	Animated	2000	G	26.99
8	8	11	**COYOTE UGLY** Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo, Adam Garcia	2000	PG-13	14.99
9	6	7	**SHIRLEY TEMPLE GIFT SET** FoxVideo 2000342	Shirley Temple	2001	NR	39.98
10	4	3	**THE LITTLE BEAR MOVIE** Paramount Home Video 861543	Animated	2001	G	24.95
11	RE-ENTRY		**PLANET OF THE APES** FoxVideo 4105467	Charlton Heston, Roddy McDowell	1968	G	14.98
12	9	44	**AMERICAN PIE (SPECIAL EDITION)** Universal Studios Home Video 05808	Jason Biggs, Alyson Hannigan	1999	R	19.98
13	10	46	**BIG DADDY** Columbia TriStar Home Video 03862	Adam Sandler	1999	PG-13	9.95
14	11	6	**POWER RANGERS: IN 3-D** FoxVideo 2001848	Various Artists	2001	NR	14.98
15	18	14	**STEPMOM** Columbia TriStar Home Video 02780	Julia Roberts, Susan Sarandon	1999	PG-13	9.95
16	15	12	**THE QUEENS OF COMEDY** Paramount Home Video 660483	Miss Laura Hayes, Adele Givens	2000	R	14.95
17	24	3	**CRUEL INTENTIONS** Columbia TriStar Home Video 02712	Reese Witherspoon, Ryan Phillippe	1999	R	14.95
18	12	4	**TRUMPET OF THE SWAN** Columbia TriStar Home Video 08814	Animated	2001	G	19.96
19	25	41	**AUSTIN POWERS: THE SPY WHO SHAGGED ME** New Line Home Video/Warner Home Video 4754	Michael Meyers, Heather Graham	1999	PG-13	9.94
20	23	33	**DR. DOLITTLE** FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
21	26	31	**THE WEDDING SINGER** New Line Home Video/Warner Home Video 4702	Adam Sandler, Drew Barrymore	1997	PG-13	9.94
22	14	25	**STUART LITTLE** Columbia TriStar Home Video 05215	Geena Davis, Michael J. Fox	1999	PG	24.96
23	13	21	**RUSH HOUR** New Line Home Video/Warner Home Video 4687	Jackie Chan, Chris Tucker	1998	R	14.95
24	31	3	**ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE** Sony Wonder 54057	Sesame Street Muppets	2000	NR	9.98
25	16	3	**BOB THE BUILDER: PETS IN A PICKLE** Lyrick Studios 24402	Animated	2001	NR	14.99
26	RE-ENTRY		**THE SILENCE OF THE LAMBS** MGM Home Entertainment 207746	Jodie Foster, Anthony Hopkins	1991	R	9.94
27	36	34	**THE MASK** New Line Home Video/Turner Home Entertainment 4011	Jim Carrey	1994	PG-13	9.94
28	20	9	**BLUE'S CLUES: PLAYTIME WITH PERIWINKLE** Nickelodeon Video/Paramount Home Video 838943	Not Listed	2001	NR	9.95
29	21	3	**YOU'RE INVITED TO VACATION PARTIES** Buetator Video/Warner Home Video 50837	Mary-Kate & Ashley Olsen	2001	NR	14.95
30	22	12	**THE ORIGINAL KINGS OF COMEDY** Paramount Home Video 150513	Steve Harvey, D.L. Hughley	2000	R	14.95
31	17	22	**102 DALMATIANS** Walt Disney Home Video/Buena Vista Home Entertainment 21039	Glenn Close	2000	G	24.99
32	29	12	**ME, MYSELF & IRENE** FoxVideo 2001486	Jim Carrey, Renee Zellweger	2000	R	14.98
33	28	9	**CHARLIE'S ANGELS** Columbia TriStar Home Video 05736	Cameron Diaz, Drew Barrymore	2000	PG-13	19.96
34	39	29	**MY BEST FRIEND'S WEDDING** Columbia TriStar Home Video 82723	Julia Roberts, Dermot Mulroney	1997	PG-13	14.95
35	RE-ENTRY		**BOB THE BUILDER TO THE RESCUE!** Lyrick Studios 24400	Animated	2001	NR	14.99
36	RE-ENTRY		**BATMAN: THE MOVIE** Fox Video 2002734	Adam West, Burt Ward	1966	NR	9.98
37	27	5	**THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY** Anchor Bay Entertainment 1753	Animated	2001	NR	14.98
38	34	17	**MISS CONGENIALITY** Warner Home Video 19076	Sandra Bullock	2000	PG-13	22.98
39	RE-ENTRY		**MANHUNTER (DIRECTOR'S CUT)** Anchor Bay Entertainment 11761	William L. Petersen, Kim Greist	1986	R	14.98
40	NEW		**HALF BAKED** Universal Studios Home Video 80568	Dave Chappelle, Herland Williams	1998	R	9.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001 Billboard/BPI Communications.

SEPTEMBER 15 2001 Billboard

Top DVD Sales™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

RANK	LAST WEEK	WKS. ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 (1 Week At Number 1)			
1	NEW		**Hannibal** MGM Home Entertainment 1002301	Anthony Hopkins, Julianne Moore	R	29.98
2	NEW		**The Silence Of The Lambs (Widescreen)** MGM Home Entertainment 1002231	Jodie Foster, Anthony Hopkins	R	24.98
3	NEW		**The Goonies** Warner Home Video 11474	Sean Astin, Josh Brolin	PG	24.98
4	1	2	**Enemy At The Gates** Paramount Home Video 338623	Jude Law, Joseph Fiennes	R	29.99
5	NEW		**The Silence Of The Lambs (Pan & Scan)** MGM Home Entertainment 1002235	Jodie Foster, Anthony Hopkins	R	24.98
6	2	2	**15 Minutes** New Line Home Video/Warner Home Video 5105	Robert De Niro, Edward Burns	R	26.98
7	NEW		**Pokemon 3 - The Movie** Warner Home Video 1321251	Ikue Ootani, Veronica Taylor	G	24.98
8	3	3	**The Mexican** DreamWorks Home Entertainment 87022	Julia Roberts, Brad Pitt	R	26.99
9	4	3	**Chocolat** Miramax Home Entertainment/Buena Vista Home Entertainment 21002	Juliette Binoche, Johnny Depp	PG-13	29.99
10	5	3	**3000 Miles To Graceland** Warner Home Video 21188	Kevin Costner, Kurt Russell	R	19.98
11	10	12	**Crouching Tiger, Hidden Dragon** Columbia TriStar Home Video 05990	Chow Yun-Fat, Michelle Yeoh	PG-13	27.96
12	NEW		**Planet Of The Apes** FoxVideo 2000791	Charlton Heston, Roddy McDowell	G	24.98
13	6	4	**American Pie-Ultimate Edition (Unrated Version)** Universal Studios Home Video 21455	Jason Biggs, Alyson Hannigan	NR	29.98
14	8	6	**The Family Man** Universal Studios Home Video 30941	Nicolas Cage	PG-13	26.98
15	12	4	**The Brothers** Columbia TriStar Home Video 06394	Morris Chestnut, D.L. Hughley	R	24.95
16	13	29	**Rush Hour** New Line Home Video/Warner Home Video 4717	Jackie Chan, Chris Tucker	PG-13	19.98
17	NEW		**Batman: The Movie** FoxVideo 2001954	Adam West, Burt Ward	NR	19.98
18	15	8	**Snatch** Columbia TriStar Home Video 6253	Benicio Del Toro, Brad Pitt	R	27.96
19	17	11	**O Brother, Where Art Thou?** Touchstone Home Video/Buena Vista Home Entertainment 21604	George Clooney	PG-13	29.99
20	9	3	**Recess: School's Out** Walt Disney Home Video/Buena Vista Home Entertainment 21945	Animated	G	29.99
21	14	11	**Cast Away** FoxVideo 2001760	Tom Hanks, Helen Hunt	PG	29.98
22	16	9	**Unbreakable** Touchstone Home Video/Buena Vista Home Entertainment 21606	Bruce Willis, Samuel L. Jackson	PG-13	29.99
23	NEW		**Planet Of The Apes DVD Box Set** FoxVideo 2000105	Various Artists	G	89.98
24	RE-ENTRY		**Manhunter (Director's Cut)** Anchor Bay Entertainment 11162	William L. Petersen, Kim Greist	R	24.98
25	7	2	**Josie & The Pussycats** Universal Studios Home Video 21377	Rachael Leigh Cook, Tara Reid	PG-13	26.98

Top Video Rentals™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

RANK	LAST WEEK	WKS ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 (1 Week At Number 1)		
1	NEW		**Hannibal** MGM Home Entertainment 1002310	Anthony Hopkins, Julianne Moore	R
2	1	3	**The Mexican** DreamWorks Home Entertainment 87021	Julia Roberts, Brad Pitt	R
3	3	2	**15 Minutes** New Line Home Video/Warner Home Video 1342	Robert De Niro, Edward Burns	R
4	2	2	**Enemy At The Gates** Paramount Home Video 338623	Jude Law, Joseph Fiennes	R
5	4	6	**The Family Man** Universal Studios Home Video 08805	Nicolas Cage	PG-13
6	5	3	**Chocolat** Miramax Home Entertainment/Buena Vista Home Entertainment 21757	Juliette Binoche, Johnny Depp	PG-13
7	6	3	**3000 Miles To Graceland** Warner Home Video 21188	Kevin Costner, Kurt Russell	R
8	7	8	**The Wedding Planner** Columbia TriStar Home Video 05710	Jennifer Lopez, Matthew McConaughey	PG-13
9	10	11	**O Brother, Where Art Thou?** Touchstone Home Video/Buena Vista Home Entertainment 21604	George Clooney	PG-13
10	13	9	**Unbreakable** Touchstone Home Video/Buena Vista Home Entertainment 42906	Bruce Willis, Samuel L. Jackson	PG-13
11	9	11	**Cast Away** FoxVideo 2001751	Tom Hanks, Helen Hunt	PG
12	11	7	**Down To Earth** Paramount Home Video 337703	Chris Rock	PG
13	14	9	**Save The Last Dance** Paramount Home Video 324903	Julia Stiles	PG-13
14	8	2	**Josie & The Pussycats** Universal Studios Home Video 80662	Rachael Leigh Cook, Tara Reid	PG-13
15	NEW		**Say It Isn't So** FoxVideo 2002139	Heather Graham, Chris Klein	R
16	12	3	**Recess: School's Out** Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	G
17	17	10	**Proof Of Life** Warner Home Video 19046	Meg Ryan, Russell Crowe	R
18	19	6	**Double Take** Touchstone Home Video/Buena Vista Home Entertainment 81588	Eddie Griffin, Orlando Jones	PG-13
19	20	13	**Traffic** USA Home Entertainment 60843	Michael Douglas, Benicio Del Toro	R
20	15	2	**Tomcats** Columbia TriStar Home Video 06144	Jerry O'Connell, Shannon Elizabeth	R

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications.

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All property must be retrieved by you not later than October 10, 2001.
All such tapes & materials not retrieved by October 10, 2001 will be destroyed or otherwise disposed of.

This is an important Notice and must be acted upon immediately. Should you have any questions, please call Evelyn Brechtlein at :

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Events Calendar

SEPTEMBER

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 9, **Pacific Northwest Studio Summit**, presented by the Pacific Northwest branch of the National Academy of Recording Arts and Sciences, Seattle Center, Seattle. 206-633-7833.

Sept. 10-12, **When to Target, When to Mainstream Conference**, hosted by EPM Communications, Bottom Line Cabaret, New York City. 847-446-6421.

Sept. 11, **Latin Grammy Awards**, Great Western Forum, Los Angeles. 310-392-3777.

Sept. 12, **BMI Awards**, Dorchester Hotel, London. 011-44-207-486-2036.

Sept. 12, **Get Paid For Your Music—Television, Motion Picture, and Video Game Soundtracks**, presented by ASCAP, Lynnwood Guitar Center, Lynnwood, Wash. 425-672-8807.

Sept. 12-14, **2001 National Assn. of Recording Merchandisers Fall Conference**, Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 15, **Georgia Music Hall of Fame Awards Show**, Thomas Murphy Ballroom, Georgia World Congress Center, Atlanta, Ga. 770-491-9494.

Sept. 15, **USC 47th Annual Entertainment Law Institute—The Going Rate: Entertainment Economics by Numbers**, Bovard Auditorium, USC campus, Los Angeles. 213-740-2582.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open**, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 16, **16th Annual Musicians' Picnic**, Rancho San Antonio, Chatsworth, Calif. 818-508-6874.

Sept. 20, **How to Manage Your Copyrights Outside the U.S.**, presented by AIMP, Dillon's, New York City. 212-758-6157.

Sept. 20, **The Buyer's Market Panel**, presented by the International Radio and Television Society Foundation, Waldorf-Astoria, New York City. 212-867-6650, ext. 306.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 23, **12th Annual HAL Tribute to Heroes and Legends**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 26, **Real Stores Panel—Radio Play**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **15th Annual ARIA Music Awards**, Capitol Theatre, Sydney, Australia. 612-9267-7996.

Oct. 3, **BMI Urban Music Awards**, Loews Miami Beach Hotel, Miami. 404-261-5151.

Oct. 4, **12th Annual Pioneer Awards**, presented by the Rhythm and Blues Foundation, Apollo Theatre, New York City. 323-653-1588.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala**, presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 512-236-0969.

Oct. 18, **Third Annual Ritmo Latino Awards**, Shrine Auditorium, Los Angeles. 562-425-5815.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television**, Tavern on the Green, New York City. 415-546-9608.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 2, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

DECEMBER

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.*

Good Works

GOLF CLASSIC: Country recording act **Diamond Rio** will host its 10th annual golf tournament Sept. 11 at Hermitage Golf Course in Old Hickory, Tenn., to benefit the Big Brothers Big Sisters of Middle Tennessee. Celebrity guests will include **Trace Adkins, Larry Stewart, Gervase Peterson,** and **Ed Marinaro.** Big Brothers Big Sisters places adult mentors with children from primarily single-parent families. Tickets cost $15 in advance and $20 at the gate. Contact: **Steve Levesque** at 310-860-9170.

SONGWRITERS HOST BENEFIT: A number of songwriters are hosting a benefit to aid the Lymphatic Research Foundation Sept. 13 at the Douglas Corner Café in Nashville. Participants will include **Doug Johnson, Greg Barnhill, Paul Jefferson, Rob Crosby, Steve Fox, Ray Herndon,** and **Laurie Kerr.** The Foundation aims to find a cure for lymphedema and lymphatic disease. Admission at the door is a minimum of $10. Contact: **Stachia Graham** at 615-269-7071.

T.J. MARTELL EVENTS: The T.J. Martell Foundation will hold two benefit events Nov. 5. The Sprint Music Row Celebrity Golf Tournament will take place at the Governor's Club in Brentwood, Tenn., starting at 7:45 a.m. and again at 1 p.m., while the Music Row Celebrity Bowling Bash will start at 7 p.m. at the Hermitage Lanes in Hermitage, Tenn. Contact: **Crystal Caviness** at 615-256-2002.

MUSIC IN SCHOOLS: Music in Schools Today will hold a benefit concert Sept. 15 at Herbst Theater in San Francisco. Performers will include **Mickey Hart, Stanley Jordan, Hamza El Din, Kai Ekhardt,** and **Michael D'Agostino.** The organization provides therapeutic music services to middle-school students. Tickets range from $20-$45. Contact: **Sue D'Agostino** at 973-657-1558.

Platinum-Plated Evening. Verve Music Group recording artist Diana Krall received a double-platinum certification for her latest album, *Love Scenes*, in Canada. Celebrating the moment, from left, are André Manard and Alan Sinard, co-presidents of the Festival International de Jazz de Montreal; Krall; Scott Morin, label manager for the Verve Group in Canada; and Ross Reynolds, chairman emeritus of the Universal Music Group in Canada.

Life Lines

MARRIAGES

Jacquline Sklar to **Bill Ward**, Aug. 31 in San Francisco. Groom is the drummer of Black Sabbath.

BIRTHS

Boy, Ian Joseph, to **Robin** and **Jay Kirby**, Aug. 13 in Santa Monica, Calif. Mother is national marketing director for Universal Music Enterprises/Chronicles.

Boy, Owen Zachary, to **Susan Genco** and **Mitch Kamin**, Aug. 26 in Los Angeles. Mother is senior VP of operations for Capitol Records. Father is a litigator for O'Neill, Lysaght & Sun.

Boy, Dallas, to **Fred Durst**, Aug. 30 in Los Angeles. Father is the lead singer of Limp Bizkit and the head of Flawless Records. The name of the baby's mother was not disclosed.

DEATHS

Herb Belkin, 62, of a heart attack, Aug. 22 in Alaska. Belkin was an executive at both Atlantic and ABC Records before co-founding Mobile Fidelity in 1977. The company's focus was to create new methods of sound reproduction. In the 1970s, it supplied half-speed mastered LPs, and it moved into audiophile CDs and 24-karat gold Ultradiscs in the 1980s.

Bobby Martin, 61, of a heart attack, Aug. 28 in Detroit. Martin was an arranger/producer who worked with such artists as Etta James, Nancy Wilson, Wilson Pickett, the Manhattans, the Supremes, and Lesley Gore. He started out as a jazz pianist and joined a jazz ensemble led by Billy Lynn Hope in 1950. He was featured on the group's hit song, "Tenderly." Martin formed the Martiniques in 1962 and recorded under the Dreamland label. He also worked with many of the artists at Philadelphia International Records, including the O' Jays, Billy Paul, and Teddy Pendergrass. In lieu of flowers, the family requests that donations be sent to the Bobby Martin Family Fund, c/o Sherri Willingham, 19260 Pierson, Detroit, Mich. 48223.

Solution to this week's puzzle (page 98)

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PROGRAMMING

Classic Rock Overtakes Album In Spring Arbs

BY SEAN ROSS
Airplay Monitor

NEW YORK—News/talk radio managed its best spring Arbitron ratings book, while AC rebounded from a particularly soft winter to tie R&B radio as the No. 1 music format. R&B saw its overall numbers hold steady, despite the gradual deterioration of the R&B oldies format. Top 40 saw upper-demo growth even though PDs had expressed concerns over "extreme" music. And classic rock beat big-brother album rock for the first time.

Those are the highlights of *Billboard/Airplay Monitor's* national Arbitron numbers for the just-released spring book. Since 1989, *Billboard* and *Monitor* have done national breakouts of the continuously measured Arbitron market, with an eye to national format trends.

For the past 6½ years, news/talk has been the country's most-listened-to format, and that remains the case this time. While news/talk was off slightly, 16.6-16.5, this spring, it still managed to post its best-ever spring number. And it's off only by four-tenths of a share from the 16.9 that the format posted during last fall's extra-innings presidential election. By comparison, the format lost six-tenths of a share between the O.J. Simpson verdict book of fall '95 and the following spring.

AC radio, which, for our purposes, includes both adult top 40 stations and more mainstream ACs, was down to an all-time low of 12.8 in the winter. This spring, it rebounded to a 13.0 12-plus, and it would have done better overall if it weren't for a 6.5-5.7 drop in teens—not a demo that GMs care about anyway. In their money demos, AC was up 18-34 (13.2-13.3), 25-54 (15.2-15.7), and 35-64 (15.0-15.4). The bulk of those gains were for adult top 40 stations, which, broken out separately, were up 4.8-5.0 12-plus, 6.2-6.6 25-54, and 4.6-4.9 in 35-64.

Was adult top 40's success a vote on the harder-rockin', harder-rappin' mainstream top 40 format? Not yet, as a look at top 40's adult numbers will show. But it might mean that the format is reclaiming a few tenths of a share from last fall's new crop of '80s-based radio stations. Also, with teen numbers down, it's unlikely that younger listeners are spending more time with AC or adult top 40 stations—even though those stations are often still playing Backstreet Boys and 'N Sync oldies that many mainstream top 40s have purged.

R&B HANGS TOUGH

When R&B first became the No. 1 music format in summer '99, it was with the help of the fast-growing Jammin' Oldies movement, which, when added to mainstream and adult R&B numbers, finally pushed the format to a combined 13.3 share. At that point, R&B oldies had a 3.1 share. Now, with Jammin' Oldies stations bailing out of the format, it has a 1.7—its lowest number since we began breaking out R&B oldies separately. And that number is likely to decline again now that the format doesn't have a Los Angeles outlet.

With R&B oldies declining, adult R&B is up 3.4-3.5 (which is still short of the low 4-share range, where it was before the boom in R&B oldies FMs). Overall, R&B's 35-64 numbers were up 10.4-10.5 this time vs. an 11.3 in summer '99 at oldies' apex. At the other end, R&B overall posted its best-ever teen numbers, up 27.4-28.0.

TOP 40 REBOUNDS

After two down books, top 40 rebounded slightly this time, up 9.7-9.9, but still short of the 10.5 it posted last spring, during the heart of 'N Sync and Britney mania. That's still good news, since some format observers wondered if last fall's 10.3-9.8 decline was the beginning of a book-after-book free fall like the one that marked the format's doldrums a decade ago.

Top 40 was down in teens (35.9-34.7) but up 18-34 (15.0-15.4), 25-54 (7.8-8.0), and 35-64 (5.2-5.3), despite some PDs' concerns that "Staind + Eve – balance records = 1990." And it's only one-tenth of a share short of its best recent 35-64 number, which it reached a year ago.

That said, it's interesting that playing more hip-hop and less dirty pop (to quote 'N Sync) didn't keep teens from defecting to R&B. Teens didn't show up in a lot of the places you might have expected this spring. They were down at modern (8.8-8.5) but up at country (4.6-4.8) and Spanish (4.5-4.6). They were also up at religious stations (1.3-1.5), which might reflect the growing number of Christian AC FMs.

SHE COULDN'T CHANGE ME

This section's title, for those of you outside country radio, refers to a recent hit by "outlaw" country rockers Montgomery Gentry. But the presence of a handful of more male-leaning and young-end-friendly country acts had, at best, mixed results this spring, with country up slightly in teens (4.6-4.8 vs. a 4.3 a year ago) but down in 18-34 (7.5-7.2 vs. 7.8 last spring). Then again, 7.2 isn't a bad 18-34 number for a format whose target listener is often 40 years old these days.

NATIONAL FORMAT SHARE

FORMAT	SPRING 2000	WINTER 2001	SPRING 2001
NEWS/TALK	16.9%	16.6%	16.5%
R&B	12.9%	13.0%	13.0%
ADULT CONTEMPORARY	13.5%	12.8%	13.0%
TOP 40	10.5%	9.7%	9.9%
COUNTRY	9.0%	8.8%	8.8%
SPANISH	7.2%	7.3%	7.1%
CLASSIC ROCK	5.0%	6.0%	6.1%
ALBUM ROCK	6.5%	6.0%	6.0%
OLDIES	5.6%	5.3%	5.4%
MODERN ROCK	3.9%	3.9%	3.9%
JAZZ	2.8%	2.8%	2.9%
RELIGIOUS	2.3%	2.7%	2.7%
ADULT STANDARDS	3.2%	3.0%	2.6%
CLASSICAL	1.6%	1.7%	1.5%

Persons 12-plus Monday - Sunday 6 A.M. - Midnight SOURCE: Arbitron

It's also worth noting that a larger boom in country rock acts in the late '80s didn't do much to move the needle on younger demos, either. During the country/rock era marked by such acts as Foster & Lloyd, Steve Earle, the Desert Rose Band, and Mary Chapin Carpenter, younger numbers stayed flat. It wasn't until Garth Brooks, Trisha Yearwood, and other similar acts kicked in that you saw the needle start to move around summer/fall '90. Then again, those acts probably wouldn't have existed without the aforementioned class of '87.

Even though country numbers have been relatively flat for the past year, you might expect to see them nudge forward a little in spring or fall, traditionally the time when the format does its outside marketing. But with cluster strategies reducing the country competition in many markets, and thus the outside spending, country has ceased to be a format that can count on being up in spring or fall.

CLASSIC ROCK REALLY ROCKS

When we first started crunching these numbers in early '89, album rock stations had a 9 share, classic rockers had a 3.2, and modern rock had a 0.7. Today, classic rock has nudged ahead for the first time (up 6.0-6.1), while album rock is flat at a 6 share, and modern is flat at a 3.9.

What does that mean? One, modern's much-vaunted market win at KROQ Los Angeles hasn't translated to a boom for the rest of the format yet. Two, classic rock seems to be getting some help from album rock outlets that are leaning toward the hard side—even the older-skewing "heritage" rockers, which, in a recent *Rock Airplay Monitor* chart analysis, were found to be playing less Eric Clapton and more Staind. In 35-64, for instance, album rock is down 5.6-5.1, while classic outlets are up 7.4-7.7.

In contrast, in 18-34, classic is down slightly, 6.8-6.6, while album is up 9.6-9.8. (Classic rock's decline in that demo is probably explained by the leveling off at some '80s outlets, which we've counted as part of the classic rock universe, since many play only pop/rock material.)

All this suggests that, to some extent, cluster strategies have made it possible for album rock outlets to return to the hard-rocking stance that marked the format through the mid-'80s, when it made a sharp left and became a 25-plus format for the first time, in hopes of heading off classic rock. But it's hard to imagine every album rock GM being comfortable with the notion of shearing off the format's upper end.

SPANISH RADIO'S UPS AND DOWNS

In recent years, we've seen some usually stable stations take sharp up-and-down turns over the course of a year as a result of sample vagaries. To some extent, you can see that happen to Spanish radio, which, over the past five books, has gone down (7.2-6.8), back up (to a 7.0 and a 7.3), and down again—this time to a 7.1 12-plus, fueled by a hit in 18-34 (9.6-9.1).

That 18-34 drop coincides with the success of two English-leaning L.A. stations that do well with Hispanics—KROQ and hip-hop KPWR (Power 106). Since L.A. accounts for a lot of Hispanic listening, it's possible that Spanish radio's losses there could be reflected in the national numbers. All this could change, however, in the fall, when the new population estimates are figured into Arbitron numbers.

Sean Ross is group editor of Airplay Monitor.

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THE 2002 RADIO POWER BOOK

BOPB3161

MUSIC VIDEO

The Eye™

by Carla Hay

CROSSING OVER: Many people would say that the work of artists in music videos is good training for a future career in feature films. With music videos often resembling mini-movies and artists frequently required to do some acting in their videos, the music-video-to-feature-film crossover trend is more prevalent than ever before.

It is the subject of an intriguing documentary, *Crossover*, which premieres at 8 p.m. (ET) Sept. 24 as part of the Independent Film Channel's (IFC) annual Indie Rocks festival programming Sept. 24-Sept. 30. Directed by **Steven Cantor** and produced by **Janet Billig**, *Crossover* is part of IFC's original programming, and the film will have screenings at selected film festivals and movie houses.

Those interviewed in the documentary include **Ice-T, Meat Loaf, Bette Midler, Courtney Love, Dwight Yoakam, Jewel, Mos Def, Gene Simmons, John Taylor, Willie Nelson, Lance Bass** of 'N Sync, **Treach** of **Naughty by Nature, John Doe, B-Real** of **Cypress Hill, Brian Vander Ark** of **the Verve Pipe,** and **Ryan Shuck** of **Orgy**—all of whom have made the leap into feature films as actors.

"Musicians have been crossing over into acting for quite some time," notes **Alison Bourke,** executive producer of IFC programming. "But now, it's almost become a necessity for artists to do more than one thing in entertainment. *Crossover* has so many compelling personal stories, and that's why we decided to have this film [as] part of our Indie Rocks festival this year."

A big motivation for artists to cross over into films, Bourke says, is the opportunity to prolong an entertainment career if the musical hits start to wane.

Many artists get their first feature-film roles in independent movies, and Bourke says musicians are attracted to indie films for the same reason as many other entertainers and filmmakers: "it's a chance to work outside the box and participate in a creative endeavor that isn't restricted by big-studio demands. As long as independent films are the alternative to mainstream Hollywood, there will be people who want to work in indie films."

IFC Entertainment president **Jonathan Sehring** says, "It's about the creative vision, not the money and fame."

Cantor says, "These crossover musicians aren't simply sharing the screen with actors or playing a version of themselves. They're bona fide actors, with a wide range of talent."

IFC's Indie Rocks week will be hosted by **Flea** of **Red Hot Chili Peppers,** who has been acting regularly in feature films since 1984. As part of the weeklong programming, IFC will air independent films with a music connection. They include *The Leading Man* (starring **Jon Bon Jovi**), the rap documentary *Rhyme & Reason*, the **Wim Wenders** documentary of the making of his film *The Million Dollar Hotel* (which featured collaborations with **U2's Bono** and **Brian Eno**), the biopic *Sid & Nancy*, the **Neil Young & Crazy Horse** documentary *Year of the Horse*, the heavy-metal documentary *The Decline of Western Civilization Part II: The Metal Years*, and *The One Dollar Diary*.

MUCHMUSIC PERFORMERS: B4-4, Baby Blue Soundcrew with **Kardinal Offishall** and **Jully Black, Coldplay, Nelly Furtado, Incubus, OutKast, Our Lady Peace, Shaggy, Staind,** and **Sum 41** are scheduled to perform at the 2001 MuchMusic Video Awards. The awards show will be televised live Sept. 23 from MuchMusic's Toronto headquarters. Our Lady Peace leads the nominee list, with a total of eight nods (The Eye, *Billboard*, Sept. 8).

PRODUCTION NOTES: Ozzy Osbourne filmed "Gets Me Through" with director **Jonas Akerlund** in Los Angeles . . . **Cousin Mike** directed **Afroman's** "Because I Got High" in Paterson, N.J. . . . **Patty Loveless** filmed "The Boys Are Back in Town" with director **David McClister** in Pikesville, Ky. . . . **J. Jesses Smith** directed DMX's "We Right Here" in Baltimore, as well as the remix of **Jadakiss'** "We Gonna Make It" in Miami.

SEPTEMBER 15 2001 Billboard®

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYTEMS
"New Ons" are reportad by the natworks (not by BDS) for the week ahead

For week ending SEPTEMBER 2, 2001

	BET (Continuous programming, 1234 W Street, NE, Washington, D.C 20018)	CMT (Continuous programming, 2806 Opryland Drive, Nashville, TN 37214)	MTV (Continuous programming, 1515 Broadway, New York, NY 10036)	VH1 (Continuous programming, 1515 Broadway, New York, NY 10036)
1	JAY-Z, Izzo (H.O.V.A.)	TOBY KEITH, I'm Just Talkin' About Tonight	P. DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life	STAIND, It's Been Awhile
2	JENNIFER LOPEZ, I'm Real	CAROLYN DAWN JOHNSON, Complicated	ALIEN ANT FARM, Smooth Criminal	DAVE MATTHEWS BAND, The Space Between
3	PETEY PABLO, Raise Up	ALAN JACKSON, It's Alright To Be A Redneck	JENNIFER LOPEZ, I'm Real	ALICIA KEYS, Fallin
4	JAGGED EDGE, Where The Party At	BILLY GILMAN, Elisabeth	ELTON JOHN, I Want Love	JANET, Someone To Call My Lover
5	JA RULE, Livin' It Up	LONESTAR, I'm Already There	JAY-Z, Izzo (H.O.V.A.)	SUGAR RAY, When It's Over
6	JUVENILE, Set It Off	BROOKS & DUNN, Only In America	BLU CANTRELL, Hit 'Em Up Style	TRAIN, Drops Of Jupiter
7	JADAKISS, Knock Yourself Out	TRISHA YEARWOOD, I Would've Loved You Anyway	ALICIA KEYS, Fallin	FUEL, Bad Day
8	MAXWELL, Lifetime	KEITH URBAN, Where The Blacktop Ends	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK, Lady Marmalade	MELISSA ETHERIDGE, I Want To Be In Love
9	PROPHET JONES, Lifetime	MONTGOMERY GENTRY, Cold One Comin' On	'N SYNC, Pop	THE WISEGUYS, Start The Commotion
10	FABOLOUS, Ya'll Can't Deny It	CYNDI THOMSON, What I Really Meant To Say	LUDACRIS, Area Codes	FIVE FOR FIGHTING, Superman
11	GINUWINE, Differences	CHRIS CAGLE, Laredo	JAGGED EDGE, Where The Party At	JENNIFER LOPEZ, I'm Real
12	LUDACRIS, Area Codes	CHELY WRIGHT, Never Love You Enough	EVE, Let Me Blow Ya Mind	STEVIE NICKS, Sorcerer
13	MARIAH CAREY, Never Too Far	MARTINA MCBRIDE, When God-Fearin' Women Get The Blues	FATBOY SLIM, Weapon Of Choice	ALIEN ANT FARM, Smooth Criminal
14	TRICK DADDY, I'm A Thug	BRAD PAISLEY, Wrapped Around	WISEGUYS, Start The Commotion	SMASH MOUTH, I'm A Believer
15	MARY J. BLIGE, Family Affair	TRICK PONY, On A Night Like This	DROWNING POOL, Bodies	NELLY FURTADO, Turn Off The Light
16	MISSY ELLIOTT, One Minute Man	GARY ALLAN, Man Of Me	PUDDLE OF MUDD, Control	JOHN MELLENCAMP, Peaceful World
17	LIL BOW WOW, Ghetto Girls	TOBY KEITH, I Wanna Talk About Me	STAIND, Fade	MARIAH CAREY, Never Too Far
18	CITY HIGH, Caramel	BLAKE SHELTON, Austin	MISSY ELLIOTT, One Minute Man	ELTON JOHN, I Want Love
19	ISLEY BROTHERS, Contagious	JEFFREY STEELE, Somethin' In The Water	MARY J. BLIGE, Family Affair	MACY GRAY, Sweet Baby
20	NELLY, Batter Up	MARK WILLS, Loving Every Minute	JANET, All For You	R.E.M., All The Way To Reno
21	P. DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life	JESSICA ANDREWS, Helplessly, Hopelessly	GORILLAZ, Clint Eastwood	INCUBUS, Drive
22	REDMAN, Smash Sumthin	PATTY LOVELESS, The Boys Are Back In Town	SUM 41, Fat Lip	DIDO, Hunter
23	USHER, U Remind Me	TRAVIS TRITT, Love Of A Woman	FABOLOUS, Can't Deny It	TRAVIS, Side
24	BRIAN MCKNIGHT, Love Of My Life	JAMIE O'NEAL, When I Think About Angels	P.O.D., Alive	MOBY, South Side
25	AALIYAH, Age Ain't Nothing But A Number	DIXIE CHICKS, Cowboy Take Me Away	JANET, Someone To Call My Lover	BLU CANTRELL, Hit 'Em Up Style
26	MUSIQ, Girl Next Door	KENNY CHESNEY, Don't Happen Twice	LITTLE T & ONE TRACK, Shaniqua	MICHELLE BRANCH, Everywhere
27	DMX, We Right Here	SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	DMX, We Right Here	AALIYAH, If Your Girl Only Knew
28	LIL' ROMEO, The Girlies	GARY ALLAN, Right Where I Need To Be	LIMP BIZKIT, Boiler	AALIYAH, One In A Million
29	KURUPT, It's Over	DARRYL WORLEY, Second Wind	MISSY ELLIOTT, Get Ur Freak On	AALIYAH, Are You That Somebody?
30	DRUNKEN MASTER, 50 Playaz Deep	LEANN RIMES, I Need You	R. KELLY, Feelin' On Yo Booty	AALIYAH, Try Again
31	CRAIG DAVID, Fill Me In	MARK MCGUINN, That's A Plan	EMINEM, Stan	MATCHBOX TWENTY, Bent
32	TANK, Slowly	DOLLY PARTON, Shine	U2, Beautiful Day	CRAIG DAVID, Fill Me In
33	ST. LUNATICS, Summer In The City	TOBY KEITH, How Do You Like Me Now	MICHELLE BRANCH, Everywhere	THE BLACK CROWES, Soul Singing
34	DESTINY'S CHILD, Bootylicious	DIAMOND RIO, One More Day	LFO, Every Other Time	AFRO CELT SOUND SYSTE, When You're Falling
35	ALICIA KEYS, Fallin	TRAVIS TRITT, It's A Great Day To Be Alive	SYSTEM OF A DOWN, Chop Suey	CAKE, Short Skirt/Long Jacket
36	NEW EDITION, If It Isn't Love	ALISON KRAUSS, The Lucky One	NELLY FURTADO, Turn Off The Light	BARENAKED LADIES, Falling For The First Time
37	TINA TURNER, What's Love Got To Do With It	SARA EVANS, I Could Not Ask For More	TRICK DADDY, I'm A Thug	AALIYAH, Back & Forth
38	WHITNEY HOUSTON, I Wanna Dance With Somebody	NICKEL CREEK, When You Come Back Down	CAKE, Short Skirt/Long Jacket	AALIYAH, We Need A Resolution
39	JANET JACKSON, Nasty	TRACE ADKINS, I'm Tryin	DESTINY'S CHILD, Survivor	MATCHBOS TWENTY, If You're Gone
40	BIG DADDY KANE, No Half Steppin	KENNY CHESNEY, I Lost It	JIVE JONES, Me, Myself & I	LIFEHOUSE, Hanging By A Moment
41	AALIYAH, Back & Forth	TOBY KEITH, You Shouldn't Kiss Me	JA RULE, Livin' It Up	FATBOY SLIM, Weapon Of Choice
42	AALIYAH, At Your Best (You Are Love)	BROOKS & DUNN, Ain't Nothing 'Bout You	DREAM, This Is Me	STONE TEMPLE PILOTS, Days Of The Week
43	AALIYAH, One In A Million	FAITH HILL, The Way You Love Me	USHER, U Remind Me	CREED, Higher
44	AALIYAH, We Need A Resolution	KEITH URBAN, But For The Grace Of God	NICKELBACK, How You Remind Me	FUEL, Hemorrhage (In My Hands)
45	VITA, Justify My Love	LEE ANN WOMACK, I Hope You Dance	BUBBA SPARXXX, Ugly	NO DOUBT, Simple Kind Of Life
46	AFROMAN, Because I Got High	FAITH HILL, There You'll Be	MACY GRAY, Sweet Baby	MADONNA, Don't Tell Me
47	BUBBA SPARXXX, Ugly	FAITH HILL, If My Heart Had Wings	BRITNEY SPEARS, Stronger	AEROSMITH, Jaded
48	BABYFACE, There She Goes	BRAD PAISLEY, Two People Fell In Love	TRAVIS, Side	PETE YORN, Life On A Chain
49	THA EASTSIDAZ, I Luv It	JESSICA ANDREWS, Who I Am	STAIND, It's Been Awhile	JAMIROQUAI, Virtual Insanity
50	JAHEIM, Just In Case	TAMMY COCHRAN, Angels In Waiting	MANDY MOORE, Crush	TORI AMOS, Strange Little Girl
NEW ONS	DESTINY'S CHILD, Emotions RAY J, Formal Invite JADAKISS, We Gonna Make It (Remix) KEKE WYATT, Nothing In This World D12, Fight Music	BOB DELEVANTE, Penny Black CHARLIE ROBISON, Right Man For The Job JAMESON CLARK, Don't Play Any Love Songs	DESTINY'S CHILD, Emotions U2, Stuck In A Moment You Can't Get Out Of CHRISTINA MILIAN, AM To PM ADEMA, Giving In PRESSURE 4-5, Beat The World	DESTINY'S CHILD, Emotions U2, Stuck In A Moment You Can't Get Out Of NICKELBACK, How You Remind Me

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 15, 2001

muchmusic usa

Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

COLD, Bleed (NEW)
TRAVIS, Side (NEW)
JA RULE, Living It Up (NEW)
SEVEN CHANNELS, Breathe (NEW)

[OVEN FRESH]

U2, Stuck In A Moment
FAITHLESS, Muhammad Ali
EVERCLEAR, Rock Star
JERMAINE DUPRI, Ballin' Out Of Control
THE ATARIS, Teenage Riot
BILAL, Fast Lane
LONG BEACH DUB ALLSTARS, Sunny Hours
LIL RASCALS, Hardball
SPIRITUALIZED, Stop Your Crying
BUTTHOLE SURFERS, The Shame Of Life

h tv

Continuous programming
404 Washington Ave., Miami Beach, FL 33139

CRISTIAN, Azul
MANU CHAO, Me Gustas Tu
CHRISTINA AGUILERA LIL' KIM MYA & PINK, Lady Marmalade
RICKY MARTIN, Loaded
GILBERTO SANTA ROSA, Pueden Decir
MARIA BESTAR, Pensando En Ti
OLGA TANON, Como Olvidar
JARABE DE PALO, Dos Dias En La Vida
MARCO ANTONIO SOLIS, O Me Voy O Te Vas
BENNY, Uno

MTV2

Continuous programming
1515 Broadway, New York, NY 10036

NEW

MAXWELL, Lifetime
PRESSUE 4-5, Beat The World
LONG BEACH DUB ALLSTARS, Sunny Hours
WEEZER, Island In The Sun

MUCHMUSIC

Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

SLIPKNOT, Left Behind (NEW)
SWOLLEN MEMBERS, Take It Back (NEW)
U2, Stuck In A Moment (NEW)
BOB, No Regrets (NEW)
GROOVE ARMADA, Superstylin' (NEW)
SERIAL JOE, Completely (NEW)
LIVE, Simple Creed (NEW)
COPYRIGHT, Into The Light (NEW)
JAY-Z, Izzo (H.O.V.A.) (NEW)
THE WISEGUYS, Start The Commotion (NEW)
SHAGGY, Luv Me, Luv Me
STAIND, Fade
DESTINY'S CHILD, Bootylicious
JANET, Someone To Call My Lover
USHER, U Remind Me
NELLY, Batter Up
SHAGGY, Freaky Girl
D12, Purple Hills
BLU CANTRELL, Hit 'Em Up Style (Oopsl)
DAVID USHER, Alone In The Universe

MTV EUROPE

Continuous programming
Hawley Crescent, London NW18TT

STEREOPHONICS, Have A Nice Day
DESTINY'S CHILD, Bootylicious
JAMIROQUAI, Little L
KYLIE MINOGUE, Can't Get You Out Of My Head
ADDIS BLACK WIDOW, Wait In Summer
TRAIN, Drops Of Jupiter (Tell Me)
NELLY FURTADO, Turn Off The Light
GORILLAZ, 19/2000
5IVE, Let's Dance
TRAVIS, Sing
U2, Elevation
VELVET, Boy Band
WHEATUS, A Little Respect
WYCLEF JEAN, Perfect Gentleman
BLENDERS, One Jest Tu
VICTORIA BECKHAM, Not Such An Innocent Girl
GERI HALLIWELL, Scream If You Wanna Go Faster
DARUDE, Out Of Control
BASEMENT JAXX, Jus' One Kiss
ROGER SANCHEZ, Another Chance

JBTV

Three hours weekly
218 W Ohio, Chicago, IL 60610

RADIOHEAD, Knives Out
STROKE 9, Kick Some Ass
NO ONE, Chemical
PERRY FARRELL, Song Yet To Be Sung
TORI AMOS, Strange Little Girl
NEW FOUND GLORY, Dressed To Kill
NONPOINT, Endure
ROLLINS BAND, Your Number Is One
NICKELBACK, How You Remind Me
LESS THAN JAKE, Gainesville Rock City
DEPECHE MODE, Dream On
SPRUNG MONKEY, Party Like A Rock Star
GOOD RIDDANCE, Yesterday's Headlines
BEULAH, Gene Autry

COLLEGE TELEVISION NETWORK

24 hours daily
3350 Peachtree Road Suite 1500, Atlanta, GA 30326

AMERICAN HI-FI, Another Perfect Day
BEN FOLDS, Rockin' The Suburbs
DAMIAN MARLEY, Still Searching
DELERIUM, Innocente
JAGGED EDGE, Where The Party At
JOHN MELLENCAMP, Peaceful World
MACY GRAY, Sweet Baby
MARY J. BLIGE, Family Affair
MAXWELL, Lifetime
MICHELLE BRANCH, Everywhere
PERRY FARRELL, Song Yet To Be Sung
R.E.M., All The Way To Reno
SEMISONIC, Over My Head
STATIC-X, Black & White
TRAVIS, Side

RAGE — TV FOR U-NOT THEM -38

1/2 hour weekly
40 Gifford St, Brockton, MA 02401

ALIEN ANT FARM, Smooth Criminal
CRAVING THEO, Stomp
DROPKICK MURPHYS, Spicy McHaggis
GORILLAZ, Clint Eastwood
RADIOHEAD, Knives Out
PERRY FARRELL, Song Yet To Be Sung
BAD RONALD, Let's Begin
TRAVIS, Side
STATIC-X, Black & White
BEN FOLDS, Rockin' The Suburbs
TINDERSTICKS, Can Our Love
DAVE NAVARRO, Rexall
THE BOUNCING SOULS, Gone

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

AN ULTIMATE TRIBUTE: One of the reporters who called me while working on a story about **Aaliyah's** death in an Aug. 25 plane crash asked whether the media was overplaying the significance of her career. Consumers certainly refute that notion, as her third album vaults 19-1 on The Billboard 200 with the chart's Greatest Gainer ribbon, while her sophomore album takes command of Top Pop Catalog Albums.

Since 1994, The Billboard 200 has seen posthumous albums by **Kurt Cobain's** band **Nirvana, Selena, 2Pac,** and **the Notorious B.I.G.** debut at No. 1. But the ascension of *Aaliyah* marks the first time an artist's death has caused an album to rise to the top slot since 1980, when the murder of **John Lennon** caused Lennon and **Yoko Ono's** *Double Fantasy* to jump 11-1.

It was easy to predict that *Aaliyah*, which bowed at No. 2, would re-enter the top 10, but hard to judge how many days the momentum—exhibited on last issue's chart, when just one day of activity spawned a 41.5% gain—would continue. By Wednesday, Aug. 29, the third business day after her death, reorders at EMI Music Distribution (EMD) already exceeded 300,000 copies; by week's end, the total fell just shy of 409,000.

At stores, the album sold 305,500 units, almost five times the 62,000 units it tallied the previous week. Her 1996 title, *One in a Million*, actually makes two dents on the catalog chart. The bow at No. 1 is sold through EMD, which picked up the album last year when she moved her Blackground label to Virgin (*Billboard*, Aug. 26, 2000). The *Million* entry at No. 30 on Top Pop Catalog Albums represents stock distributed by WEA, from Blackground's previous stint with Atlantic, which was still in the marketplace. The two versions cannot be merged by SoundScan, because EMD does not take returns on the WEA version. The *Romeo Must Die* soundtrack, on which she appears, re-enters the big chart (No. 164, 8,000 units), while her first album, 1994's *Age Ain't Nothing But a Number*, just misses the catalog list.

Aaliyah has never appeared before on Top Pop Catalog Albums. More significant, her conquests of that chart and The Billboard 200 also mark the first time she tops any *Billboard* albums chart, triumphs that offer just modest consolation for the great loss felt by her family, friends, and fans.

VERY MARY: Were it not for the reaction to the **Aaliyah** tragedy, the new **Mary J. Blige** album—with the biggest SoundScan week in the singer's career—would own The Billboard 200's crown. Blige does, however, debut at No. 1 on Top R&B/Hip-Hop Albums, her fourth chart-topper on that list since 1992. The new one rings up 294,000 units, besting the 240,000 that was her previous high, when 1997's *Share My World* started at No. 1 on the big chart. Her last set, 1999's *Mary*, opened at No. 2 with 239,000 units.

SPICE OF LIFE: **Mary J. Blige** leads a hefty Aug. 28 release slate that places five albums in the top 10 for the third time this year. The onslaught represents a variety of genres and some notable career accomplishments.

The hard rock camp is represented by **Slipknot** at No. 3 (255,000 units) and the debut album by **Puddle of Mudd** at No. 10 (116,000 units). The former far exceeds its 1999 debut album, which sold 34,000 units in its biggest week. Mudd has the largest first week of any new rock band this year and the largest since **Tool** splinter **A Perfect Circle** opened last summer with 188,000 units.

R&B crooner **Brian McKnight** has his largest first week (No. 7), as 150,000 units surpass the 144,000 units that started 1999's *Back at One* at No. 7. But if you really want to see career growth, check out country singer **Toby Keith.** He rose no higher than No. 46 on the big chart with any of six earlier albums. His new one enters The Billboard 200 at No. 9 and becomes his first No. 1 on Top Country Albums. At 119,500 units, opening sales on Keith's *Pull My Chain* exceed the combined first-week sales of each of his previous six efforts (82,000).

IT'S NOT TV: **Madonna** reaps benefits from her HBO concert, which the cable channel ran multiple times. Her *Music* rockets 122-80 on The Billboard 200, as a 53% uptick wins the chart's Pacesetter, while her best-of, *The Immaculate Collection*, wins Top Pop Catalog Albums' Greatest Gainer (17-8, up 18%). The latter reaches the top 10 for the first time since bowing on the catalog list in 1995.

On another channel, an *Oprah* rerun rustles bullets on the big chart for **Alicia Keys** (No. 4), **India.Arie** (61-47), **Jill Scott** (75-56), and **Mary Mary** (75-56).

Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

MICHAEL'S WORLD: After entering last issue as the Hot Shot Debut on both The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks, "You Rock My World" by **Michael Jackson** earns Greatest Gainer/Airplay status on each chart, climbing 34-11 on the Hot 100 and 30-17 on Singles & Tracks. It has been four years since Jackson appeared on either chart, with 1997's "Stranger in Moscow," the longest gap of his career. The absence has proved to be the proper tonic to reignite interest in Jackson's music.

With only a partial week of radio play, the No. 34 debut of "World" on the Hot 100 was the third-highest this year for an airplay-only track on the Hot 100, following sister **Janet Jackson's** No. 14 entry with "All for You" in March and **'N Sync's** "Pop," a No. 29 June debut. In its second week on the chart, airplay rises 65% to a total of 63.5 million listeners, pushing the track to No. 10 on Hot 100 Airplay. The No. 30 debut of "World" on Hot R&B/Hip-Hop Singles & Tracks was the highest debut on that chart since "All That I Can Say" by **Mary J. Blige** came in at No. 28 in July 1999. R&B Airplay climbs 18 million-25.5 million listeners, as "World" moves 24-13 on Hot R&B/Hip-Hop Airplay. There are no plans for a retail single of "World." Jackson's album *Invincible* hits stores Oct. 30.

HIS WAY: As **Toby Keith's** *Pull My Chain* takes Hot Shot Debut honors at No. 1 on Top Country Albums (see Over the Counter, this page), the lead single pulls up stakes after a month-long vigil at No. 2 to capture top ink on Hot Country Singles & Tracks. With solid spin increases during each of the song's previous 16 chart weeks, victory eluded "I'm Just Talkin' About Tonight" by only five spins last issue, behind **Blake Shelton's** stubborn "Austin." Both titles close the week with spin deficits, but Keith's single pushes "Austin" to No. 2 after Shelton's five-week clamp on No. 1. Down 225 detections to finish with 5,672 plays, Shelton took a bigger hit than Keith, whose dip amounts to 67 spins, for a final sum of 5,826 detections.

Further down the chart, Keith's follow-up "I Wanna Talk About Me" climbs 37-32. Even for country's hottest kingpins, having a No. 1 single and a second track inside the top 40 in the same week is an anomaly. Although DreamWorks blames a shipping error for the early release of "Me" to radio, the notion that country radio's more conservative stance on new music might be softening is this story's most compelling twist.

ON THE EDGE: With the CD and maxi-CD retail release of "Where the Party At" (So So Def/Columbia), **Jagged Edge Featuring Nelly** hops 5-1 on Hot R&B/Hip-Hop Singles & Tracks and earns Greatest Gainer Sales honors. "Party" moves 11,500 pieces at R&B core stores, propelling it up Hot R&B/Hip-Hop Singles Sales from No. 43—where it ranked last issue due to street-date violation and 12-inch vinyl sales—to No. 1. "Where the Party At," the first single from the group's third album, *Jagged Little Thrill*, is its third career No. 1 on Singles & Tracks. "Let's Get Married" spent three weeks at the top of the chart in July 2000, and "Promise" went to No. 1 for two weeks in the March 31 issue.

On the Hot 100, "Party" falls about 7,000 units shy of the top spot, jumping 6-3. "Party" scans 42,000 units overall and earns the Greatest Gainer/Sales award, while jumping 74-2 on the Hot 100 Sales chart. A loss in airplay of 6 million listeners thwarts the song's bid to reach No. 1, where "I'm Real" by **Jennifer Lopez Featuring Ja Rule** (No. 1, up 2.5 million) and **Alicia Keys'** "Fallin' " (No. 2, up half a million) each show radio growth.

A PERFECT TEN: As "Complicated" crashes the top 10 on Hot Country Singles & Tracks, newcomer **Carolyn Dawn Johnson** becomes the 10th artist this year to compete in that area of the chart with a single from a debut album. In the entire 2000 chart year, we had nine such hits. "Complicated," the second release from Johnson's *Room With a View*, gains 204 detections. Both the album and single should benefit from Johnson's performance on the Canadian Country Music Awards show, which airs live Sept. 10 on CMT. With an unprecedented 10 award nominations, Johnson is likely to get lots of face time on the cablecast.

CANADIAN NICKEL: Continuing with acts from up north, the Vancouver-based quartet **Nickelback** climbs to No. 1 on Mainstream Rock Tracks, with "How You Remind Me" earning the band and its label, Roadrunner, its first *Billboard* No. 1 single. Roadrunner also achieves its first-ever appearance on the Hot 100, as "Remind" climbs 75-64 on that chart.

The Billboard 200

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1/GREATEST GAINER — 1 Week At Number 1		
1	19	27	7	AALIYAH ▲ Blackground 10082*/Virgin (12.98/18.98)	Aaliyah	1
				HOT SHOT DEBUT		
2	NEW		1	MARY J. BLIGE MCA 112616* (12.98/18.98)	No More Drama	2
3	NEW		1	SLIPKNOT Roadrunner 618564*/IDJMG (12.98/18.98)	Iowa	3
4	4	2	10	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1
5	1	—	2	MAXWELL Columbia 67136*/CRG (12.98 EQ/18.98)	Now	1
6	3	1	5	VARIOUS ARTISTS EMI/Universal/Sony/Zomba 59749/Virgin (12.98/18.98)	Now 7	1
7	NEW		1	BRIAN MCKNIGHT Motown 014143/Universal (12.98/18.98)	Superhero	7
8	2	—	2	JUVENILE Cash Money 860913/Universal (12.98/18.98)	Project English	2
9	NEW		1	TOBY KEITH DreamWorks (Nashville) 450297/Interscope (12.98/18.98)	Pull My Chain	9
10	NEW		1	PUDDLE OF MUDD Flawless/Geffen 493074/Interscope (12.98/18.98)	Come Clean	10
11	7	9	45	LINKIN PARK ▲ Warner Bros. 47755 (11.98/17.98)	[Hybrid Theory]	7
12	5	3	6	'N SYNC ▲ Jive 41758/Zomba (12.98/18.98)	Celebrity	1
13	9	8	15	STAIND ▲ Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1
14	NEW		1	AFROMAN Universal 014979 (12.98/18.98)	The Good Times	14
15	6	4	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS DreamWorks 450291/Interscope (12.98/18.98)	Eternal	3
16	10	10	32	JENNIFER LOPEZ ▲ Epic 85665 (12.98 EQ/18.98)	J.Lo	1
17	12	11	36	SOUNDTRACK ▲ Mercury (Nashville) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11
18	11	12	26	ALIEN ANT FARM ▲ New Noize/DreamWorks 450293/Interscope (11.98/17.98) a	ANThology	11
19	NEW		1	BJORK Elektra 62653/EEG (18.98 CD)	Vespertine	19
20	8	5	4	USHER Arista 14715* (12.98/18.98)	8701	4
21	16	16	11	GORILLAZ ● Parlophone 33748/Virgin (17.98 CD)	Gorillaz	16
22	13	7	5	SOUNDTRACK ● Republic 014494/Universal (12.98/18.98)	American Pie 2	7
23	14	6	4	JADAKISS Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss The Game Goodbye	5
24	NEW		1	RZA AS BOBBY DIGITAL Wu-Tang In The Paint 8182/Koch (11.98/17.98)	Digital Bullet	24
25	15	14	13	DROWNING POOL ▲ Wind-up 13069 (17.98 CD)	Sinner	14
26	20	20	41	ENYA ▲ Reprise 47835/Warner Bros. (12.98/18.98)	A Day Without Rain	17
27	NEW		1	KRAYZIE BONE Ruthless/Loud/Columbia 85784/CRG (12.98 EQ/18.98)	Thug On Da Line	27
28	17	15	11	D12 Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1
29	23	18	18	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1
30	22	17	17	SUM 41 ▲ Island 548662/IDJMG (12.98/18.98)	All Killer No Filler	13
31	18	13	4	AARON CARTER Jive 41768/Zomba (12.98/18.98)	Oh Aaron	7
32	28	55	4	SOUNDTRACK Universal 014713 (18.98 CD)	Jay And Silent Bob Strike Back	28
33	21	19	5	BLU CANTRELL ● RedZone 14703*/Arista (11.98/17.98)	So Blu	8
34	25	22	8	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
35	24	21	10	JAGGED EDGE ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
36	26	24	23	TRAIN ▲ Aware/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
37	35	36	24	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4
38	38	41	36	NELLY FURTADO ▲ DreamWorks 450217/Interscope (11.98/17.98) a	Whoa, Nelly!	26
39	32	32	71	DISTURBED ▲ Giant 24738/Warner Bros. (11.98/17.98) a	The Sickness	29
40	29	23	5	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Dueces 'N Trayz—The Old Fashioned Way	4
41	33	29	19	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1
42	31	26	12	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
43	42	57	22	GINUWINE ● Epic 69622* (12.98 EQ/18.98)	The Life	3
44	30	31	57	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	10
45	39	33	7	CRAIG DAVID ● Wildstar/Atlantic 83381*/AG (11.98/17.98)	Born To Do It	11
46	34	28	3	VARIOUS ARTISTS Def Jam 586238/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	28
47	61	69	23	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10
48	41	38	16	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
49	40	37	62	NELLY ▲ Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
50	36	30	13	ST. LUNATICS ▲ Fo' Reel 014119/Universal (12.98/18.98)	Free City	3
51	44	43	11	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	6
52	43	39	27	DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98)	Everyday	1
53	27	—	2	ADEMA Arista 14696 (11.98/17.98)	Adema	27
54	50	50	19	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	2
55	46	45	46	LIMP BIZKIT ▲ Flip 490759*/Interscope (11.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
56	75	72	59	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) a	Who Is Jill Scott? Words And Sounds Vol. 1	17
57	48	44	16	WEEZER ● Geffen 493045*/Interscope (12.98/18.98)	Weezer	4
58	52	62	8	DREAM STREET UEG 18304/Edel (11.98/17.98)	Dream Street	37
59	NEW		1	TECH N9NE JCOR 860945/Interscope (11.98/17.98)	Anghellic	59
60	53	47	50	FUEL ▲ 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17
61	63	51	28	VARIOUS ARTISTS ▲ Integrity 61001/[illegible] (18.98 CD)	Songs 4 Worship — Shout To The Lord	51
62	45	40	7	FOXY BROWN ● Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	5
63	47	42	6	CAKE Columbia 62132/CRG (11.98 EQ/17.98)	Comfort Eagle	13
64	60	49	9	LIL' ROMEO Soulja 90198*/Priority (11.98/17.98)	Lil' Romeo	6
65	57	61	35	UNCLE KRACKER ▲ [illegible] (11.98/18.98) a	Double Wide	7
66	51	35	3	ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG (11.98/17.98)	New Favorite	35
67	59	58	16	TOOL ▲ Tool Dissectional/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1
68	55	48	24	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	2
69	54	54	17	SOUNDTRACK ▲ Interscope 493035 (12.98/18.98)	Moulin Rouge	3
70	49	34	5	SOUNDTRACK ● Def Jam 586216*/IDJMG (12.98/18.98)	Rush Hour 2	11
71	58	48	6	SOUNDTRACK Walt Disney 860731 (18.98 CD)	The Princess Diaries	41
72	72	67	10	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9
73	37	25	3	VARIOUS ARTISTS Divine/No Name 85650/Epic (12.98 EQ/18.98)	Ozzfest 2001: The Second Millennium	25
74	58	52	22	VARIOUS ARTISTS ▲ Sony/Zomba/Universal/EMI 85853/Epic (12.98 EQ/18.98)	Now 6	1
75	67	71	56	SHAGGY ▲ MCA 112096* (11.98/17.98)	Hotshot	1
76	69	60	67	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16
77	68	63	16	SOUNDTRACK ● DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28
78	62	59	44	LIFEHOUSE ▲ DreamWorks 450231/Interscope (11.98/17.98) a	No Name Face	6
79	NEW		1	BROTHA LYNCH HUNG & C-BO JCOR 860950/Interscope (11.98/17.98)	Blocc Movement	79
				PACESETTER		
80	122	123	50	MADONNA ▲ Maverick 47598/Warner Bros. (12.98/18.98)	Music	1
81	74	76	25	JAHEIM ● Divine Mill 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9
82	70	65	36	SOUNDTRACK ▲ Hollywood 162288 (18.98 CD)	Save The Last Dance	3
83	81	84	49	KENNY CHESNEY ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	13
84	79	75	15	CITY HIGH Booga Basement 490880/Interscope (11.98/17.98)	City High	34
85	66	66	5	BILAL Moyo 493000/Interscope (12.98/18.98)	1st Born Second	35
86	77	74	26	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	4
87	78	77	32	O-TOWN ▲ J 20000 (11.98/17.98)	O-Town	5
88	64	56	13	SOUNDTRACK ● [illegible]/IDJMG (12.98/18.98)	The Fast And The Furious	7
89	87	89	47	JA RULE ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
90	65	53	6	NEIL DIAMOND ● [illegible] (12.98 EQ/18.98)	Three Chord Opera	15
91	90	97	3	MICHELLE BRANCH Maverick 47985/Warner Bros. (17.98 CD)	The Spirit Room	90
92	80	70	5	THE CRYSTAL METHOD Outpost/Geffen 493063/Interscope (12.98/18.98)	Tweekend	32
				HEATSEEKER IMPACT		
93	102	117	6	FIVE FOR FIGHTING Aware/Columbia 63758/CRG (13.98 EQ CD) a	America Town	93
94	76	68	12	SUGAR RAY ● Lava/Atlantic 83414*/AG (12.98/18.98)	Sugar Ray	6
95	92	88	5	BLAKE SHELTON Warner Bros. (Nashville) 24731/WRN (11.98/17.98)	Blake Shelton	45
96	85	82	92	INCUBUS ▲ Immortal 69652/Epic (12.98 EQ/18.98)	Make Yourself	47
97	73	64	6	VARIOUS ARTISTS Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	10
98	86	81	68	DIDO ▲ Arista 19025 (11.98/17.98) a	No Angel	4

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
99	89	86	41	**TIM MCGRAW** ▲ Curb 77978 (12.98/18.98)	Greatest Hits	4
100	88	78	8	**MELISSA ETHERIDGE** Island 548661/IDJMG (12.98/18.98)	Skin	9
101	119	120	5	**CYNDI THOMSON** Capitol (Nashville) 28010 (10.98/17.98)	My World	81
102	96	93	15	**LIL JON & THE EAST SIDE BOYZ** BME 2220*/TVT (10.98/18.98)	Put Yo Hood Up	43
103	95	91	23	**SALIVA** ● Island 542959/IDJMG (12.98/18.98)	Every Six Seconds	56
104	108	106	44	**U2** ▲ Interscope 524653 (12.98/18.98)	All Thet You Can't Laeve Behind	3
105	91	87	49	**AARON CARTER** ▲ Jive 41708/Zomba (11.98/17.98)	Aaroe's Perty (Come Get It)	4
106	112	112	43	**R. KELLY** ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
107	97	98	55	**DAVID GRAY** ▲ ATO 69351/RCA (11.98/17.98)	White Ladder	35
108	82	85	5	**PRINCE** Warner Bros. 74272 (18.98 CD)	The Very Best Ol Priece	66
109	105	95	101	**CREED** ◆ Wind-up 13053* (11.98/18.98)	Haman Clay	1
110	99	99	46	**LUDACRIS** ▲ Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For Tha First Tima	4
111	104	104	67	**MATCHBOX TWENTY** ▲ Lava/Atlantic 83339/AG (12.98/18.98)	Med Seesoe	3
112	NEW		1	**ALICE IN CHAINS** Columbia 85922/CRG (11.98 EQ CD)	Greetest Hits	112
113	106	103	82	**3 DOORS DOWN** ▲ Republic 153920/Universal (12.98/18.98)	The Better Life	7
114	98	90	10	**VARIOUS ARTISTS** Warner Elektra Atlantic 14720/Arista (12.98/18.98)	Totally Dance	34
115	84	73	7	**KURUPT** Antra 751083/Artemis (12.98/18.98)	Space Boogia: Smoke Oddessey	10
116	101	80	6	**JIMMY EAT WORLD** DreamWorks 450334*/Interscope (12.98 CD)	Blaed American	54
117	120	107	47	**SARA EVANS** ▲ RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55
118	NEW		1	**AMERICAN HEAD CHARGE** American 586327/IDJMG (12.98 CD)	The War Of Art	118
119	125	—	2	**FFH** Essential 10620/Zomba (11.98/17.98)	Have I Ever Tald Yoo	119
120	117	116	105	**DIXIE CHICKS** ▲ Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1
121	115	115	10	**LFO** J 20006 (12.98/18.98)	Life Is Good	75
122	113	109	42	**SADE** ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3
123	NEW		1	**NICOLE C. MULLEN** Word 86022/Epic (11.98 EQ/17.98)	Telh About It	123
124	94	79	5	**GANGSTA BOO** Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds. *69	29
125	123	119	44	**GODSMACK** ▲ Republic 159886/Universal (12.98/18.98)	Awake	5
126	124	110	6	**SOUNDTRACK** Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountaie	102
127	100	83	5	**THA DOGG POUND** Death Row 33353/D3 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	36
128	109	105	42	**THE BEATLES** ▲ Apple 29325/Capitol (11.98/16.98)	1	1
129	118	122	11	**MANDY MOORE** ● Epic 61430 (12.98 EQ/18.98)	Meedy Moore	35
130	NEW		1	**BUTTHOLE SURFERS** Surfdog 162308/Hollywood (17.98 CD)	Waird Revolution	130
131	107	100	13	**RADIOHEAD** ● Capitol 32764 (11.98/17.98)	Amaesiac	2
132	83	—	2	**VARIOUS ARTISTS** Razor & Tie 89030 (17.98 CD)	Noe Step '90s Rock	83
133	111	94	3	**K.D. LANG** Warner Bros. 98100 (18.98 CD)	Live By Request	94
134	116	—	2	**LOS TIGRES DEL NORTE** Fonovisa 6145 (9.98/12.98)	Uniendo Frontaras	116
135	149	151	29	**ALAN JACKSON** ▲ Arista Nashville 69336/RLG (11.98/17.98)	Whee Somebody Loves You	15
136	136	131	20	**BROOKS & DUNN** ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4
137	71	—	2	**CHRISTINA AGUILERA** Platinum 2844/JFB (11.98/11.98)	Just Be Free	71
138	121	108	13	**JESSICA SIMPSON** ● Columbia 62136/CRG (12.98 EQ/18.98)	Irresistible	6
139	114	118	29	**TANTRIC** Maverick 47978/Warner Bros. (17.98 CD)	Tentric	71
140	103	101	13	**RUSSELL WATSON** Decca 468095 (17.98 CD)	The Voice	90
141	NEW		1	**SKILLET** Ardent 72507 (16.98 CD)	Aliee Youth	141
142	143	146	47	**TRAVIS TRITT** ● Columbia (Nashville) 62165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51
143	126	148	11	**DAVE NAVARRO** Capitol 33300 (6.98/17.98)	Trust No Oee	61
144	131	136	6	**CORMEGA** Legal Hustle 9303*/Landspeed (11.98/18.98)	The Reeleess	111
145	129	113	48	**DONNIE MCCLURKIN** ● Verity 43150/Zomba (10.98/18.98)	Live In London And More...	69
146	138	144	45	**LENNY KRAVITZ** ▲ Virgin 50316 (12.98/18.98)	Greetest Hits	2
147	110	96	10	**BEANIE SIGEL** Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	5
148	139	128	7	**WILLA FORD** Lava/Atlantic 83437/AG (11.98/17.98)	Willa Was Here	56
149	140	133	7	**THE WISEGUYS** Ideal/Mammoth 818015*/Hollywood (14.98 CD)	The Antidote	133
150	135	124	4	**CAROLYN DAWN JOHNSON** Arista Nashville 69338 (10.98/16.98)	Room With A Viaw	87
151	134	125	27	**JESSICA ANDREWS** ● DreamWorks (Nashville) 450298/Interscope (10.98/16.98)	Wha I Am	22
152	93	—	2	**MARK WILLS** Mercury (Nashville) 170209 (11.98/17.98)	Loving Every Minute	93
153	142	139	49	**LIL BOW WOW** ▲ So So Def/Columbia 69881*/CRG (11.98 EQ/17.98)	Bewere Ol Dog	8
154	133	130	32	**DREAM** ▲ Bad Boy 73037/Arista (11.98/17.98)	It Wes All A Dreem	6
155	157	157	14	**TRICK PONY** Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Poey	91
156	151	153	10	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD)	Music For The Morning After	151
157	155	145	13	**TRISHA YEARWOOD** MCA Nashville 170200 (11.98/17.98)	Inside Out	29
158	NEW		1	**RELIENT K** Gotee 72842 (12.98 CD)	Aaatomy Of The Tongue In Cheek	158
159	165	160	87	**TOBY KEITH** ▲ DreamWorks (Nashville) 450209/Interscope (10.98/16.98)	How Do Yeu Like Me New?!	56
160	137	132	15	**TYRESE** ● RCA 67986* (11.98/11.98)	2000 Watts	10
161	192	197	52	**MARY MARY** ● C2/Columbia 63740/CRG (10.98 EQ/16.98)	Theekful	59
162	153	140	95	**FAITH HILL** ▲ Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breethe	1
163	130	114	7	**EVE 6** ● RCA 67713 (11.98/17.98)	Horrorscope	34
164	RE-ENTRY		29	**SOUNDTRACK** ▲ Blackground 49052* (11.98/17.98)	Romee Mast Die — The Album	3
165	132	121	15	**BOB MARLEY AND THE WAILERS** Tuff Gong/Island 542855/UTV (19.98 CD)	One Lova: Tha Very Best Of Bob Marlay And Tha Wailers	60
166	144	134	23	**2PAC** ▲ Amaru/Death Row 490840*/Interscope (18.98/24.98)	Until The End Of Time	1
167	152	150	18	**STEVIE NICKS** ● Reprise 47372/Warner Bros. (12.98/18.98)	Treuble Ie Sheegri-La	5
168	191	—	13	**NICKELBACK** Roadrunner 618586 (11.98/17.98)	Tha State	130
169	146	135	38	**COLDPLAY** ● Nettwerk 30162/Capitol (16.98 CD)	Perechutes	51
170	158	147	39	**3LW** ▲ Nine Lives 63801*/Epic (11.98 EQ/17.98)	3LW	29
171	127	92	4	**PHILLY'S MOST WANTED** Atlantic 83358*/AG (11.98/17.98)	Gut Down Or Lay Down	69
172	159	156	68	**BRITNEY SPEARS** ▲ Jive 41704/Zomba (11.98/18.98)	Oops!...I Old It Ageie	1
173	128	111	6	**JIMMY COZIER** J 20004 (11.98/17.98)	Jimmy Coziar	63
174	147	—	16	**SOUNDTRACK** ● Play-Tone 85083/Epic (12.98 EQ/18.98)	Josie & The Pussycets	16
175	141	127	7	**BAD AZZ** Doggy Style 50076/Priority (11.98/17.98)	Persoeel Busieess	59
176	185	—	2	**SOUNDTRACK** Nick-Jive 40500/Zomba (7.98 CD)	Spongabob Sqaarepants Original Thema Highlights	176
177	160	141	4	**TOYA** Arista 14687 (11.98/11.98)	Toye	109
178	NEW		1	**STEREOLAB** Elektra 62676/EEG (18.98 CD)	Sound-Dust	178
179	145	129	15	**REDMAN** ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractica	4
180	NEW		1	**THALIA** EMI Latin 34722 (8.98/14.98)	Thalia Coe Bande Grendes Exitos	180
181	RE-ENTRY		16	**DAFT PUNK** Virgin 49606* (12.98/18.98)	Discovery	44
182	176	172	11	**CECE WINANS** Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	116
183	154	168	27	**A*TEENS** Stockholm 013666/MCA (12.98/18.98)	Teee Spirit	50
184	148	152	76	**'N SYNC** ◆ Jive 41702/Zomba (11.98/18.98)	No Striegs Attached	1
185	179	176	40	**RASCAL FLATTS** ● Lyric Street 165011/Hollywood (11.98/17.98)	Rescal Flatts	122
186	174	171	20	**NICKEL CREEK** Sugar Hill 3909 (16.98 CD)	Nickel Creek	142
187	RE-ENTRY		16	**POINT OF GRACE** Word 86414/Epic (11.98 EQ/17.98)	Frea To Fly	20
188	150	138	10	**LIL' MO** Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	14
189	166	159	41	**BACKSTREET BOYS** ▲ Jive 41743/Zomba (12.98/18.98)	Black & Blae	1
190	163	155	25	**TANK** ● Blackground 50464* (12.98/16.98)	Force Of Nature	7
191	156	137	26	**AEROSMITH** ▲ Columbia 62088*/CRG (12.98 EQ/18.98)	Just Pash Play	2
192	NEW		1	**SOLDIERZ AT WAR** Military 50000 (8.98/13.98)	Whezzup Joe?	192
193	161	162	23	**BILLY IDOL** Chrysalis 28812/Capitol (16.98 CD)	Greatest Hits	74
194	193	174	5	**VARIOUS ARTISTS** Worship Together 20014/Sparrow (19.98 CD)	I Could Sieg Of Your Love Forever 2	164
195	170	190	3	**MYSTIC** GoodVibe/JCOR 860036/Interscope (8.98/17.98)	Cuts For Lack And Scars For Freadom	170
196	183	169	44	**OUTKAST** ▲ LaFace 26072*/Arista (12.98/18.98)	Stankoeie	2
197	164	149	15	**SOUNDTRACK** ● Hollywood 40113/Warner Bros. (12.98/18.98)	Pearl Harbor	14
198	184	179	18	**MONTGOMERY GENTRY** Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
199	NEW		1	**VARIOUS ARTISTS** Forefront 34274 (7.98/9.98)	Prayer Of Jabez Music...A Worship Experience	199
200	171	167	9	**GRUPO BRYNDIS** Disa 727012 (8.98/13.98)	Historia Musical Romantica	152

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♠ indicates past or present Heatseeker title.

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The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

SEPTEMBER 15, 2001 Billboard — Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 2 Weeks At Number 1	
1	1	2	ETTA JAMES Private Music/Windham Hill 11580/RCA	Blue Gardenia
2	2	15	JANE MONHEIT N-Coded 4219/Warlock	Come Dream With Me
3	4	11	VARIOUS ARTISTS NARM 50006/Ryko	BET On Jazz Presents: Jazz Now
4	6	34	VARIOUS ARTISTS Ultimate 52701/VG	Pure Jazz
5	8	16	TERENCE BLANCHARD Sony Classical 89607	Let's Get Lost
6	5	43	VARIOUS ARTISTS Legacy/Columbia/Verve 61439/CRG	The Best Of Ken Burns Jazz
7	3	2	MILES DAVIS Legacy/Columbia 85191/CRG	Live At The Fillmore East (March 7, 1970) It's About That Time
8	10	12	THE PHILADELPHIA EXPERIMENT [illegible] 9304/AG	The Philadelphia Experiment
9	7	43	LOUIS ARMSTRONG Legacy/Columbia 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
10	9	57	JANE MONHEIT N-Coded 4207/Warlock	Never Never Land
11	RE-ENTRY		JAMES DARREN Concord Jazz 4909	Because Of You
12	18	65	DIANA KRALL Justin Time 40050	Stepping Out
13	15	36	SOUNDTRACK Legacy/Columbia 85350/CRG	Finding Forrester
14	13	43	BILLIE HOLIDAY Verve 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
15	16	11	MICHAEL BRECKER Verve 548705/VG	Nearness Of You - The Ballad Book
16	17	3	SUSANNAH MCCORKLE Concord Jazz 4976/Concord	Most Requested Songs
17	12	16	MILES DAVIS Legacy/Columbia 85475/CRG	The Essential Miles Davis
18	NEW		KURT ELLING Blue Note 31113/Capitol	Flirting With Twilight
19	23	82	STEVE TYRELL Atlantic 83209/AG	A New Standard
20	RE-ENTRY		JOHN COLTRANE Rhino 79778	The Very Best Of John Coltrane
21	25	14	KARRIN ALLYSON Concord Jazz 4950/Concord	Ballads: Remembering John Coltrane
22	14	2	DAVE HOLLAND QUINTET ECM 14004	Not For Nothin'
23	RE-ENTRY		CHARLIE HADEN Verve 013611/VG	Nocturne
24	19	41	TONY BENNETT Columbia 85570/CRG	Ultimate Tony Bennett
25	11	6	JOHN COLTRANE [illegible]	The Very Best of John Coltrane

SEPTEMBER 15, 2001 Billboard — Top Contemporary Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 1 Week At Number 1	
1	NEW		URBAN KNIGHTS Narada Jazz 10580/Virgin	Urban Knights IV
2	4	7	KEIKO MATSUI Narada Jazz 10264/Virgin	Deep Blue
3	1	2	RICHARD ELLIOT Verve 549774/VG	Crush
4	2	13	BRIAN CULBERTSON Atlantic 83444/AG	Nice & Slow
5	7	15	SPYRO GYRA Heads Up 3061	In Modern Times
6	5	12	VARIOUS ARTISTS GRP 549787/VG	A Twist Of Marley -- A Tribute
7	3	2	GALACTIC Volcano 22183	We Love 'Em Tonight (Live At Tipitina's)
8	6	15	MARCUS MILLER 3 Deuces 83534/Telarc	M Squared
9	9	101	DAVE KOZ Capitol 95458	The Dance
10	8	50	ST. GERMAIN Blue Note 25114*/Capitol	Tourist
11	10	24	WAYMAN TISDALE Atlantic 83398/AG	Face To Face
12	12	8	ERIC MARIENTHAL Peak 8503/Concord	Turn Up The Heat
13	11	47	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8500/Concord	Life In The Tropics
14	13	27	RICK BRAUN Warner Bros. 47984	Kisses In The Rain
15	20	7	TOWER OF POWER Rhino 74346/AG	The Very Best of Tower Of Power - The Warner Years
16	NEW		RANDY CRAWFORD Warner Bros. 89273	Permanent
17	14	20	VARIOUS ARTISTS Q 92940/AG	To Grover, With Love
18	15	11	MARC ANTOINE GRP 549775/VG	Cruisin'
19	22	46	KIRK WHALUM Warner Bros. 47867	Unconditional
20	18	23	HERB ALPERT A&M 490886/Interscope	Definitive Hits
21	23	6	SPECIAL EFX Shanachie 5083	Butterfly
22	RE-ENTRY		PIECES OF A DREAM Heads Up 3050	Acquainted With The Night
23	17	10	GERALD ALBRIGHT Atlantic 83400/AG	The Very Best Of Gerald Albright
24	19	66	BONEY JAMES/RICK BRAUN [illegible]	Shake It Up
25	24	5	KEVIN TONEY Shanachie 5077	Strut

SEPTEMBER 15, 2001 Billboard — Top Classical Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 46 Weeks At Number 1	
1	1	51	ANDREA BOCELLI ● Philips 464600/Universal Classics Group	Verdi
2	2	95	ANDREA BOCELLI ▲ Philips 462600/Universal Classics Group	Sacred Arias
3	3	76	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 89782	Appalachian Journey
4	NEW		CINCINNATI SYMPHONY ORCHESTRA (LOPEZ-COBOS) Telarc 80565	Mahler's Symphony No. 4
5	5	7	SERGIO & ODAIR ASSAD Nonesuch 79632/AG	Play Piazzolla
6	4	8	VARIOUS ARTISTS Decca 470021/Universal Classics Group	The #1 Tenor Album
7	13	4	GUILIANO CARMIGNOLA Sony Classical 89362	Vivaldi: Late Violin Concertos
8	9	5	EUROPA GALANTE (BIONDI) Virgin Classics 45465/Angel	Vivaldi: Il Cimento Dell'armonia E Dell'inventione, Op. 8
9	NEW		JOHN ADAMS Nonesuch 79634/AG	El Nino
10	8	2	VARIOUS ARTISTS Decca 460969/Universal Classics Group	Essential Puccini
11	7	8	VARIOUS ARTISTS Decca 470037/Universal Classics Group	Ultimate Relaxation Album
12	6	3	ANGELA GHEORGHIU EMI Classics 57163/Angel	Casta Diva
13	10	38	MARIA CALLAS EMI Classics 57057/Angel	Legend
14	NEW		ROYAL PHILHARMONIC ORCHESTRA Telarc 80562	Royal Strings
15	11	89	CHICAGO SYMPHONY ORCHESTRA (LEVINE) Walt Disney 860986/Universal Classics Group	Fantasia 2000

SEPTEMBER 15, 2001 Billboard — Top Classical Crossover™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 15 Weeks At Number 1	
1	1	20	RUSSELL WATSON Decca 468695/Universal Classics Group	The Voice
2	4	6	THREE MO' TENORS RCA Victor 63827	Three Mo' Tenors
3	2	2	SOUNDTRACK Decca 467678/Universal Classics Group	Captain Corelli's Mandolin
4	3	24	BOND MBO/Decca 467091/Universal Classics Group	Born
5	9	30	SOUNDTRACK Decca 467696/Universal Classics Group	Hannibal
6	7	53	SARAH BRIGHTMAN ● Nemo Studio/Angel 56968/Angel	La Luna
7	8	21	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530/Universal Classics Group	For The Stars
8	5	9	VARIOUS ARTISTS Sony Classical 89483	Heartland: An Appalachian Anthology
9	6	39	TAN DUN FEATURING YO-YO MA Sony Classical 89347	Crouching Tiger, Hidden Dragon
10	10	11	JOSHUA BELL Sony Classical 89358	Bernstein: West Side Story Suite
11	13	19	BOSTON POPS ORCHESTRA (LOCKHART) RCA Victor 63717/RCA	The Latin Album
12	11	94	CHARLOTTE CHURCH ▲ Sony Classical 89356	Charlotte Church
13	12	11	ANDRE RIEU Philips 543069/Universal Classics Group	Fiesta
14	14	92	JOHN WILLIAMS Sony Classical 51333	Greatest Hits: 1969-1999
15	15	90	SARAH BRIGHTMAN Really Useful/Decca 630116/Universal Classics Group	The Songs That Got Away

SEPTEMBER 15, 2001 Billboard — Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 41 Weeks At Number 1	
1	1	41	ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain
2	RE-ENTRY		ESTEBAN Daystar 0835	Flame, Flamenco & Romance
3	RE-ENTRY		ESTEBAN Daystar 0841	Esteban By Request
4	2	30	VARIOUS ARTISTS Virgin 50836	Pure Moods III
5	3	48	YANNI ● Virgin 79003	If I Could Tell You
6	4	47	YANNI Windham Hill 11568/RCA	Very Best Of Yanni
7	5	15	SECRET GARDEN Philips 546003	Dreamcatcher
8	7	40	DELERIUM Nettwerk 30185	Poem
9	10	70	YANNI RCA Special Products 45880	Snowfall
10	6	13	VARIOUS ARTISTS Windham Hill 11591/RCA	Windows-25 Years Of Piano On Windham Hill
11	8	16	OTTMAR LIEBERT + LUNA NEGRA Epic 61507	Little Wing
12	11	14	CHRIS SPHEERIS Higher Octave 50946/Virgin	Best Of 1990-2000
13	9	54	JIM BRICKMAN [illegible]	My Romance: An Evening With Jim Brickman
14	12	10	VARIOUS ARTISTS Narada 10383/Virgin	Narada Decade 2
15	14	13	VARIOUS ARTISTS Windham Hill 11592/RCA	Touch-25 Years Of Windham Hill

SEPTEMBER 15, 2001 Billboard — Top Classical Budget

1	BABY'S FIRST CLASSICS	VARIOUS ARTISTS	St. Clair
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS	Madacy
3	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS	Madacy
4	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS	Madacy
5	GUITAR CLASSICS	VARIOUS ARTISTS	St. Clair
6	RELAXING CLASSICS	VARIOUS ARTISTS	St. Clair
7	CLASSICAL MASTERPIECES	VARIOUS ARTISTS	Madacy
8	MOZART: SYMPHONY NO.40	VARIOUS ARTISTS	Castle Classics /St. Clair
9	PIANO CLASSICS	VARIOUS ARTISTS	St. Clair
10	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS	Madacy
11	TRANQUIL CLASSICS	VARIOUS ARTISTS	St. Clair
12	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS	Madacy
13	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS	Madacy
14	ROMANTIC CLASSICS	VARIOUS ARTISTS	St. Clair
15	BACH: GRANDENBERG CONCERTO	VARIOUS ARTISTS	Castle Classics /St. Clair

SEPTEMBER 15, 2001 Billboard — Top Classical Midline

1	MICHAEL AMANTE	MICHAEL AMANTE	Medalist
2	BEST OF THE MILLENNIUM	VARIOUS ARTISTS	DG /Universal Classics Group
3	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC (BERNSTEIN)	Sony Classical
4	THE #1 OPERA ALBUM	VARIOUS ARTISTS	Decca /Universal Classics Group
5	ESSENTIAL MOZART	VARIOUS ARTISTS	Decca /Universal Classics Group
6	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS	RCA Victor /RCA
7	MOZART FOR YOUR MIND	VARIOUS ARTISTS	Philips /Universal Classics Group
8	THERE IS LOVE	VARIOUS ARTISTS	Telarc
9	CELLO FOR RELAXATION	VARIOUS ARTISTS	RCA Victor /RCA
10	PACHELBEL CANON	VARIOUS ARTISTS	RCA Victor /RCA
11	ESSENTIAL BEETHOVEN	VARIOUS ARTISTS	Decca /Universal Classics Group
12	TENORS ON TOUR	CARRERAS-DOMINGO-PAVAROTTI	Sony Classical
13	GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS	NEW YORK PHILHARMONIC (BERNSTEIN)	Sony Classical
14	MOZART-GREATEST HITS	VARIOUS ARTISTS	Sony Classical
15	VIOLIN ADAGIOS	VARIOUS ARTISTS	Decca /Universal Classics Group

Classical Midline compact discs have a wholesale cost between 6.98 and 12.97. CDs with wholesale price lower than 6.98 appear on classical Budget.

SEPTEMBER 15, 2001 Billboard — Top Kid Audio

1	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS	Nick/Jive 40000/Zomba
2	VARIOUS ARTISTS	TODDLER FAVORITES	Music For Little People/Kid Rhino 79262/Rhino
3	TODDLER TUNES	25 CLASSIC SONGS FOR TODDLERS	Benson 84056
4	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1	Walt Disney 860005
5	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1	Walt Disney 860883
6	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2	Walt Disney 860696
7	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 3	Walt Disney 860685
8	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION	Walt Disney 860807
9	VEGGIE TUNES	VEGGIE TUNES 2	Big Idea/Word 9408/Lyrick Studios
10	FRED MOLLIN	DISNEY'S LULLABY ALBUM	Walt Disney 860677
11	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 2	Walt Disney 860686
12	CEDARMONT KIDS CLASSICS	SILLY SONGS	Benson 82220
13	BEAR	BEAR IN THE BIG BLUE HOUSE	Walt Disney 860640
14	CEDARMONT KIDS CLASSICS	ACTION BIBLE SONGS	Benson 82217
15	CEDARMONT KIDS CLASSICS	SUNDAY SCHOOL SONGS	Benson 82218
16	VARIOUS ARTISTS	KID'S DANCE PARTY	BMG Special Products 44570
17	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME 2	Walt Disney 860085
18	DRAGON TALES	DRAGON TUNES	Kid Rhino 75727/Rhino
19	KEB' MO'	BIG WIDE GRIN	OKeh/Epic 63929/Sony Wonder
20	VEGGIE TUNES	VEGGIE TUNES	Big Idea/Word 9451/Lyrick Studios
21	VARIOUS ARTISTS	PLAYTIME FAVORITES	Music For Little People 75718/Rhino
22	THE COUNTDOWN KIDS	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR	Madacy 59572
23	WONDER KIDS	KID'S SILLY SONGS SING-A-LONGS	Wonder Workshop 1273/Madacy
24	WONDER KIDS	TODDLERS SING 'N LEARN	Wonder Workshop 1274/Madacy
25	VARIOUS ARTISTS	THE BEST OF POOH & TIGGER TOO	Walt Disney 860720

Children's recordings: original motion picture soundtracks excluded.

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title.

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Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Heatseekers®

This Week	Last Week	2 Wks. Ago	Wks. On	Artist	Imprint & Number/Distributing Label	Title
				NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1	
1	NEW		1	AMERICAN HEAD CHARGE	American 86027/IDJMG (12.98 CD)	THE WAR OF ART
2	NEW		1	NICOLE C. MULLEN	Word 86022/Epic (11.98 EQ/17.98)	TALK ABOUT IT
3	2	—	2	LOS TIGRES DEL NORTE	Fonovisa 6145 (8.98/12.98)	UNIENDO FRONTERAS
4	NEW		1	SKILLET	Ardent 72507 (16.98 CD)	ALIEN YOUTH
5	3	4	6	CORMEGA	Legal Hustle 8203*/Landspeed (11.98/18.98)	THE REALNESS
6	4	3	8	THE WISEGUYS	Ideal/Mammoth 810015*/Hollywood (14.98 CD)	THE ANTIDOTE
7	5	6	22	PETE YORN	Columbia 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER
8	NEW		1	RELIENT K	Gotee 72842 (12.98 CD)	ANATOMY OF THE TONGUE IN CHEEK
9	11	18	46	NICKELBACK	Roadrunner 618586 (11.98/17.98)	THE STATE
10	6	5	4	TOYA	Arista 14687 (11.98/17.98)	TOYA
11	NEW		1	STEREOLAB	Elektra 62676/EEG (18.98 CD)	SOUND-DUST
12	NEW		1	THALIA	EMI Latin 34722 (8.98/14.98)	THALIA CON BANDA GRANDES EXITOS
13	10	11	65	RASCAL FLATTS ●	Lyric Street 165011/Hollywood (11.98/17.98)	RASCAL FLATTS
14	9	10	31	NICKEL CREEK	Sugar Hill 3909 (16.98 CD)	NICKEL CREEK
15	RE-ENTRY		3	SOLDIERZ AT WAR	Military 58999 (9.98/11.98)	WHAZZUP JOE?
16	7	14	5	MYSTIC	Good Vibe/JCOR 860936/Interscope (8.98/12.98)	CUTS FOR LUCK AND SCARS FOR FREEDOM
17	8	8	10	GRUPO BRYNDIS	Disa 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA
18	21	39	3	METHRONE	Claytown 2010 (11.98/17.98)	PICTURE ME
19	12	12	4	LOS ANGELES AZULES	Disa 727014 (8.98/13.98)	HISTORIA MUSICAL
20	NEW		1	KEVIN MAX	Forefront 25290 (17.98 CD)	STEREOTYPE BE
21	15	15	44	JAMIE O'NEAL	Mercury (Nashville) 170132 (11.98/17.98)	SHIVER
22	14	7	5	DA BEATMINERZ	Rawkus 26166*/Priority (10.98/16.98)	BRACE 4 IMPAK
23	18	19	17	DARUDE	Groovilicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
				GREATEST GAINER		
24	48	42	4	THREE MO' TENORS	RCA Victor 63827 (12.98/18.98)	THREE MO' TENORS
25	NEW		1	GANGSTA BLAC	In The Paint 8103/Koch (12.98/18.98)	DOWN SOUTH FLAVA
26	19	16	12	CHRIS CAGLE	Capitol (Nashville) 34170 (10.98/17.98)	PLAY IT LOUD
27	25	27	12	TAMMY COCHRAN	Epic (Nashville) 98738/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN
28	26	24	70	KEITH URBAN ●	Capitol (Nashville) 97591 (10.98/16.98)	KEITH URBAN
29	28	31	15	NIKKA COSTA	Cheeba Sound 10086*/Virgin (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
30	17	13	40	NEW FOUND GLORY	Drive-thru 112338/MCA (8.98/12.98)	NEW FOUND GLORY
31	20	17	11	AFRO CELT SOUND SYSTEM	Real World/Narada 10184/Virgin (17.98 CD)	VOLUME 3: FURTHER IN TIME
32	16	9	5	GILLIAN WELCH	Acony 0103 (16.98 CD)	TIME (THE REVELATOR)
33	13	1	3	PRIMER 55	Island 586183/IDJMG (12.98 CD)	(THE) NEW RELEASE
34	NEW		1	SPARKLEHORSE	Capitol 34700 (17.98 CD)	IT'S A WONDERFUL LIFE
35	22	21	3	ATB/GEORGE ACOSTA	Ultra 1081 (19.98 CD)	TRANCE NATION AMERICA TWO
36	NEW		1	PAUL OAKENFOLD	Perfecto 005/Mushroom (19.98 CD)	IBIZA
37	RE-ENTRY		16	MARK SCHULTZ	Myrrh/Word 63838/Epic (11.98 EQ/16.98)	MARK SCHULTZ
38	27	22	8	THE CALLING	RCA 67985 (13.98 CD)	CAMINO PALMERO
39	34	25	40	GOOD CHARLOTTE	Daylight 61452/Epic (11.98 EQ/17.98)	GOOD CHARLOTTE
40	39	—	2	MERCYME	INO/Word 85725/Epic (18.98 EQ CD)	ALMOST THERE
41	NEW		1	JUMP 5	Sparrow 51878 (16.98 CD)	JUMP 5
42	RE-ENTRY		29	BLUE MAN GROUP	Blue Man Group 48813/Virgin (17.98 CD)	AUDIO
43	32	30	36	PAULINA RUBIO ●	Universal Latino 543319 (9.98/16.98)	PAULINA
44	33	20	4	RICHARD SMALLWOOD WITH VISION	Verity 43172/Zomba (10.98/16.98)	PERSUADED—LIVE IN D.C.
45	RE-ENTRY		5	DJ TOM/DJ MIND-X	Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS
46	30	23	15	STEREOMUD	Loud/Columbia 85483/CRG (12.98 EQ CD)	PERFECT SELF
47	43	43	42	PHIL VASSAR	Arista Nashville 18881/RLG (10.98/16.98)	PHIL VASSAR
48	31	—	3	TRAMAINE HAWKINS	Gospel Centric 70030 (11.98/17.98)	STILL TRAMAINE
49	35	28	16	SYLEENA JOHNSON	Jive 41700/Zomba (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
50	42	47	29	LUPILLO RIVERA ●	[illegible]	DESPRECIADO

Top Independent Albums™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

This Week	Last Week	2 Wks. Ago	Wks. On	Artist	Imprint & Number/Distributing Label	Title
				NUMBER 1/HOT SHOT DEBUT	1 Week At Number 1	
1	NEW		1	RZA AS BOBBY DIGITAL	Wu-Tang/In The Paint 8162/Koch (11.98/17.98)	DIGITAL BULLET
2	1	1	5	SNOOP DOGG PRESENTS THA EASTSIDAZ	TVT 2230* (10.98/17.98)	DUCES 'N TRAYZ—THE OLD FASHIONED WAY
3	2	2	8	DREAM STREET	UEG 18304/Edel (11.98/17.98)	DREAM STREET
4	5	5	15	LIL JON & THE EAST SIDE BOYZ	BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP
5	4	3	7	KURUPT	Antra 751083/Artemis (12.98/18.98)	SPACE BOOGIE: SMOKE ODDESSEY
6	6	4	5	THA DOGG POUND	Death Row 33353/D3 (12.98/17.98)	DEATH ROW PRESENTS: THA DOGG POUND 2002
7	7	—	2	LOS TIGRES DEL NORTE	Fonovisa 6145 (8.98/12.98)	UNIENDO FRONTERAS
8	3	—	2	CHRISTINA AGUILERA	Platinum 2944/JFB (11.98/17.98)	JUST BE FREE
9	8	6	6	CORMEGA	Legal Hustle 8203*/Landspeed (11.98/18.98)	THE REALNESS
10	9	8	35	NICKEL CREEK	Sugar Hill 3909 (16.98 CD)	NICKEL CREEK
11	RE-ENTRY		5	SOLDIERZ AT WAR	Military 58999 (9.98/11.98)	WHAZZUP JOE?
				GREATEST GAINER		
12	15	15	3	METHRONE	Claytown 2010 (11.98/17.98)	PICTURE ME
13	11	9	4	SOULJA SLIM	No Limit South 2001/No Limit (11.98/17.98)	THE STREETS MADE ME
14	14	12	17	DARUDE	Groovilicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
15	10	10	11	PENNYWISE	Epitaph 86600* (16.98 CD)	LAND OF THE FREE?
16	NEW		1	GANGSTA BLAC	In The Paint 8103/Koch (12.98/18.98)	DOWN SOUTH FLAVA
17	12	7	5	GILLIAN WELCH	Acony 0103 (16.98 CD)	TIME (THE REVELATOR)
18	13	11	13	VARIOUS ARTISTS	Epitaph 86615 (14.98 CD)	PUNK O RAMA 2001 VOL. 6
19	16	13	4	ATB/GEORGE ACOSTA	Ultra 1081 (19.98 CD)	TRANCE NATION AMERICA TWO
20	NEW		1	PAUL OAKENFOLD	Perfecto 005/Mushroom (19.98 CD)	IBIZA
21	RE-ENTRY		5	DJ TOM/DJ MIND-X	Webster Hall NYC 24 (18.98 CD)	TRANZWORLD: ALL STARS
22	17	28	5	MR. SPITFLAME	Spitflame 70810/Stoney Burke (11.98/17.98)	TANGLE WIT ME VOL. 1
23	18	19	15	JANE MONHEIT	N-Coded 4219/Warlock (17.98 CD)	COME DREAM WITH ME
24	37	—	2	SOUNDTRACK	[illegible]	TAE-BO INSPIRATIONAL: WALK BY FAITH...NOT BY SIGHT
25	30	38	7	DEZ	Destiny 7702 (10.98/16.98)	SING FOR ME
26	39	—	2	CRIMINALZ	Realside 0026/Bayside (10.98/16.98)	CRIMINAL ACTIVITY
27	22	24	14	MARCO ANTONIO SOLIS ●	Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
28	25	32	4	JACK JOHNSON	Enjoy 001 (15.98 CD)	BRUSHFIRE FAIRYTALES
29	26	26	58	BAHA MEN ▲	S-Curve 751052/Artemis (11.98/17.98)	WHO LET THE DOGS OUT
30	27	22	41	LOUIE DEVITO	E-Lastic 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3
31	19	14	7	DARK LOTUS	Psychopathic 2700 (18.98 CD)	TALES FROM THE LOTUS POD
32	23	17	3	DJ SCREW	Big Tyme 2001 (15.98/20.98)	THE LEGEND
33	RE-ENTRY		5	G'FELLAS	Hit A Lick 51262/Triple XXX (18.98 CD)	GANGSTER 4 LIFE
34	42	33	12	THE LOVE DOCTOR	[illegible] (10.98/16.98)	DOCTOR OF LOVE
35	47	50	3	BLESSED	Ultimate 102 (12.98 CD)	JOURNEY FOR THE HEART
36	NEW		1	VARIOUS ARTISTS	[illegible] (11.98/14.98)	TOP 25 HEART SEEKERS
37	24	27	15	VARIOUS ARTISTS	VP 1620* (9.98/15.98)	REGGAE GOLD 2001
38	20	30	19	EVA CASSIDY	Blix Street 10073 (16.98 CD)	TIME AFTER TIME
39	29	31	18	SOUNDTRACK	TVT Soundtrax 6860/TVT (17.98 CD)	SNATCH
40	48	—	2	VARIOUS ARTISTS	DMA 2001 (11.98 CD)	DMA PRESENTS: ENERGY 92 7/5 DANCE HITS
41	31	—	2	KRAZY	Soulja Army 2001 (11.98/17.98)	BREATHER LIFE
42	NEW		1	DOUG & MELVIN WILLIAMS	Blackberry 1631/Malaco (10.98/15.98)	DUETS
43	RE-ENTRY		5	SPYRO GYRA	Heads Up 3061 (16.98 CD)	IN MODERN TIMES
44	45	36	4	PASTOR WOODROW HAYDEN AND SHILOH	JDI 1261/Dominion Servant (10.98/16.98)	I KNOW IT WAS THE BLOOD
45	32	34	10	SCREWBALL	Hydra 9201*/Landspeed (17.98 CD)	LOYALTY
46	46	—	4	MOSES TYSON, JR.	World Class Gospel 50007/Alpine (10.98/15.98)	MUSIC
47	44	37	17	MARK MCGUINN	VFR 734757 (10.98/16.98)	MARK MCGUINN
48	RE-ENTRY		3	DASHBOARD CONFESSIONAL	Vagrant 354 (11.98 CD)	THE PLACES YOU HAVE COME TO FEAR THE MOST
49	50	23	4	VARIOUS ARTISTS	Sub City 020 (5.98 CD)	PLEA FOR PEACE TAKE ACTION
50	36	—	59	SOUNDTRACK	Overbrook 2000/New Line (12.98/17.98)	LOVE & BASKETBALL

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ♠ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 15 2001 Billboard®

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			NUMBER 1 — 1 Week At Number 1		
1	NEW		BJORK Elektra 62803/EEG	Vespertine	19
2	NEW		AALIYAH ▲ Blackground 10082*	Aaliyah	1
3	1	35	SOUNDTRACK ▲' Mercury (Nashville) 170000	O Brother, Where Art Thou?	17
4	4	10	ALICIA KEYS ▲ J 20003	Songs In A Minor	4
5	NEW		TOBY KEITH DreamWorks (Nashville) 450034/Interscope	Pull My Chain	9
6	NEW		SLIPKNOT Roadrunner 618564*/IDJMG	Iowa	3
7	NEW		MARY J. BLIGE MCA 112616*	No More Drama	2
8	5	41	ENYA ▲' Reprise 47436/Warner Bros	A Day Without Rain	26
9	3	3	ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG	New Favorite	66
10	2	2	MAXWELL Columbia 67136*/CRG	Now	5
11	NEW		PUDDLE OF MUDD Flawless/Geffen 493074/Interscope	Come Clean	10
12	6	26	EVA CASSIDY Blue Street 10045	Songbird	–
13	9	15	STAIND ▲' Flip/Elektra 62626/EEG	Break The Cycle	13
14	NEW		AFROMAN Universal 014079	The Good Times	14
15	8	24	TRAIN ▲ [illegible]	Drops Of Jupiter	36
16	RE-ENTRY		INDIA.ARIE ● Motown 013778/Universal	Acoustic Soul	47
17	NEW		BRIAN MCKNIGHT Motown 014743/Universal	Superhero	7
18	15	9	GORILLAZ ● Parlophone 33748/Virgin	Gorillaz	21
19	NEW		AALIYAH Blackground 10053	One In A Million	–
20	RE-ENTRY		DAVID GRAY ▲ ATO 00061/RCA ●	White Ladder	107
21	12	7	'N SYNC ▲' Joe 41798/Zomba	Celebrity	12
22	7	5	GILLIAN WELCH Acony 0103 ●	Time (The Revelator)	–
23	NEW		GRANT LEE PHILLIPS Rounder 610021/IDJMG	Mobilize	–
24	17	3	K.D. LANG Warner Bros 46318	Live By Request	133
25	NEW		ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469630	For The Stars	–

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. # indicates past or present Heatseeker title © 2001, Billboard/BPI Communications and SoundScan, Inc.

SEPTEMBER 15 2001 Billboard®

Top Soundtracks™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 — 4 Weeks At Number 1	
1	1	12	O BROTHER, WHERE ART THOU? ▲	Mercury 170000
2	2	5	AMERICAN PIE 2 ●	Republic 014494/Universal
3	3	4	JAY AND SILENT BOB STRIKE BACK	Universal 014713
4	4	12	COYOTE UGLY ▲	Curb 78703
5	6	12	MOULIN ROUGE ▲	Interscope 493035
6	5	5	RUSH HOUR 2 ●	Def Jam 586216*/IDJMG
7	7	6	THE PRINCESS DIARIES	Walt Disney 860731
8	9	12	SHREK ●	DreamWorks 450305/Interscope
9	10	12	SAVE THE LAST DANCE ▲	Hollywood 162288
10	8	12	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
11	11	6	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
12	NEW		ROMEO MUST DIE – THE ALBUM ▲	Blackground 49052*
13	12	7	JOSIE & THE PUSSYCATS ●	Play-Tone 85003/Epic
14	14	2	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	[illegible]
15	13	12	PEARL HARBOR ●	Hollywood 48113/Warner Bros.
16	15	4	GREASE ▲'	Polydor 825085/Universal
17	16	12	REMEMBER THE TITANS ●	Walt Disney 860087
18	17	5	SWEET NOVEMBER	Warner Sunset 47944/Warner Bros.
19	19	12	DUETS	Hollywood 162241
20	24	12	WHAT WOMEN WANT ●	Columbia 61585/CRG
21	23	12	ALMOST FAMOUS ●	DreamWorks 450279/Interscope
22	21	11	MORE MUSIC FROM SAVE THE LAST DANCE	Hollywood 162288
23	18	2	CAPTAIN CORELLI'S MANDOLIN	Decca 467878
24	25	2	HEDWIG & THE ANGRY INCH	London-Sire 20024
25	22	12	LARA CROFT: TOMB RAIDER ●	Elektra 62605/EEG

SEPTEMBER 15 2001 Billboard®

Top Pop® Catalog™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 / HOT SHOT DEBUT — 1 Week At Number 1	
1	NEW		1	AALIYAH Blackground 10753 (12.98/17.98)	ONE IN A MILLION
2	1	1	247	DEF LEPPARD ▲' Mercury 528718/IDJMG (10.98/17.98)	VAULT – GREATEST HITS 1980-1995
3	2	2	77	ENYA ▲' Reprise 46835/Warner Bros (11.98/17.98)	PAINT THE SKY WITH STARS – THE BEST OF ENYA
4	3	3	24	EVA CASSIDY Blue Street 10045 (11.98/16.98)	SONGBIRD
5	4	4	636	BOB MARLEY AND THE WAILERS ◆' Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND
6	7	5	525	METALLICA ◆' Elektra 61112*/EEG (11.98/17.98)	METALLICA
7	8	9	380	TOM PETTY AND THE HEARTBREAKERS ▲' MCA [illegible] (12.98/18.98)	GREATEST HITS
				GREATEST GAINER	
8	17	29	340	MADONNA ▲' Sire 26440*/Warner Bros. (12.98/18.98)	THE IMMACULATE COLLECTION
9	15	19	358	BOB SEGER & THE SILVER BULLET BAND ▲' Capitol 30334* (10.98/15.98)	GREATEST HITS
10	5	6	108	MOBY ▲' V2 27049* (10.98/18.98) ●	PLAY
11	12	17	224	ABBA ▲' Polydor 517067/Universal (12.98/18.98)	GOLD
12	25	24	1274	PINK FLOYD ◆' Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON
13	9	7	98	WEEZER ▲' DGC 424629/Interscope (10.98/11.98) ●	WEEZER
14	16	14	562	JAMES TAYLOR ◆' Warner Bros 3113 (7.98/11.98)	GREATEST HITS
15	10	11	200	SHANIA TWAIN ◆* Mercury (Nashville) 538083 (12.98/18.98)	COME ON OVER
16	14	12	188	DIXIE CHICKS ◆' Monument 68195/Sony (Nashville) (10.98 EQ/17.98) ●	WIDE OPEN SPACES
17	6	10	81	U2 ▲ Island 524612/IDJMG (12.98/18.98)	THE BEST OF 1980-1990
18	27	35	26	TOBY KEITH ▲ Mercury (Nashville) 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE
19	30	22	268	EAGLES ▲' Geffen 424725/Interscope (12.98/18.98)	HELL FREEZES OVER
20	13	16	139	GODSMACK ▲' Republic 153190/Universal (12.98/18.98) ●	GODSMACK
21	11	20	100	BLINK-182 ▲' MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
22	23	18	500	JIMMY BUFFETT ▲' MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART
23	RE-ENTRY		41	SYSTEM OF A DOWN ● American/Columbia 69924/CRG (7.98 EQ/11.98) ●	SYSTEM OF A DOWN
24	29	32	354	AEROSMITH ◆* Columbia 57363/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
25	24	21	140	KID ROCK ◆' Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98) ●	DEVIL WITHOUT A CAUSE
26	18	8	509	JOURNEY ◆' Columbia 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS
27	20	15	109	BON JOVI ▲' Mercury 528013/IDJMG (10.98/17.98)	CROSS ROAD
28	22	13	205	CREED ▲' Wind-up 13049 (11.98/18.98) ●	MY OWN PRISON
29	19	23	487	GUNS N' ROSES ◆* Geffen 424148/Interscope (12.98/18.98)	APPETITE FOR DESTRUCTION
30	NEW		68	AALIYAH ▲ Blackground/Atlantic 92715/AG (11.98/17.98)	ONE IN A MILLION
31	21	27	296	NIRVANA ◆' DGC 424425*/Interscope (12.98/18.98)	NEVERMIND
32	33	31	123	MILES DAVIS ▲' Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
33	28	26	115	LIMP BIZKIT ▲' Flip 493328*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
34	34	25	61	STYX ▲ A&M 540367/Universal (10.98/17.98)	GREATEST HITS
35	38	39	396	CREEDENCE CLEARWATER REVIVAL ▲ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
36	37	45	318	SOUNDTRACK ▲' Polydor 825085/Universal (12.98/18.98)	GREASE
37	32	34	96	JOHN MELLENCAMP ▲ Mercury 536736/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988
38	36	33	184	SADE ▲' Epic 85767 (12.98 EQ/18.98)	THE BEST OF SADE
39	31	30	168	AEROSMITH ▲' Geffen 424716/Interscope (12.98/18.98)	BIG ONES
40	48	—	76	STAIND ▲ Flip/Elektra 62356/EEG (12.98/18.98) ●	DYSFUNCTION
41	39	28	59	BEE GEES ▲ Polydor 586220/Universal (12.98/18.98)	ONE NIGHT ONLY
42	40	37	368	AC/DC ◆' EastWest 92416/EEG (11.98/17.98)	BACK IN BLACK
43	26	40	496	VAN MORRISON ▲' Polydor 537458/Universal (12.98/18.98)	THE BEST OF VAN MORRISON
44	35	38	248	SUBLIME ▲' Gasoline Alley 11413/MCA (12.98/18.98)	SUBLIME
45	RE-ENTRY		25	THE BEACH BOYS Capitol 21800 (10.98/17.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS
46	RE-ENTRY		326	EAGLES ◆' Asylum/Elektra 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975
47	45	42	114	SANTANA ◆* Arista 19000 (11.98/18.98)	SUPERNATURAL
48	42	44	227	MATCHBOX 20 ◆' Lava/Atlantic 92721*/AG (10.98/17.98) ●	YOURSELF OR SOMEONE LIKE YOU
49	41	36	81	SLIPKNOT ▲ I AM 618658*/Roadrunner (11.98/17.98) ●	SLIPKNOT
50	RE-ENTRY		166	BROOKS & DUNN ▲' Arista Nashville 18852/RLG (12.98/18.98)	THE GREATEST HITS COLLECTION

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: B200 68; RBA 48; H100 14, 73; HA 16, 69; RA 25, 26; RBH 29, 31; T40 14
2Pac: B200 166; RBA 66; RBC 6, 8, 11, 19; RBH 99
3 Doors Down: B200 113; A40 12; H100 41; HA 47; RO 19; T40 29
311: MO 27
3LW: B200 170; HSS 59
3 Of Hearts: CA 68

—A—

Aaliyah: B200 1; INT 2, 19; PCA 1, 30; RBA 2; RBC 1, 2, 3; H100 45; HA 39; HSS 68; RA 10, 46; RBH 12, 50; RS 53
Abba: PCA 11
Abigail: DC 14
AC/DC: PCA 42
George Acosta: EA 8; HS 35; IND 19
Yolanda Adams: *CC* 15, 26; *GA* 4, 9, 39; RBA 91
Adema: MO 16; RO 16
Trace Adkins: CS 21
Aerosmith: B200 191; PCA 24, 39
Afro Celt Sound System: HS 31; *WM* 1; A40 27
Afroman: B200 14; INT 14; RBA 10; H100 15; HA 14; MO 18; RA 37; RBH 44; T40 18
Pepe Aguilar: LA 17; RMA 10; LPS 12; LT 7; RMS 11
Christina Aguilera: B200 137; IND 8; LA 34; LPA 13
Gerald Albright: CJ 23
ALC: *GA* 22
Alegres De La Sierra: LT 26; RMS 12
Ley Alejandro: LPS 19; LT 39
Alice In Chains: B200 112
Alien Ant Farm: B200 18; H100 52; HA 50; MO 1; RO 24
Gary Allan: CA 28; CS 29
Allure: HSS 31; RA 65; RBH 54; RS 26
Karrin Allyson: JZ 21
Herb Alpert: CJ 20
Amber: DC 22
American Head Charge: B200 118; HS 1
American Hi-Fi: H100 53; HA 51; T40 28
Sunshine Anderson: RBA 77; DC 38; RA 73; RBH 76
Jessica Andrews: B200 151; CA 19; AC 26; CS 31
Los Angeles Azules: HS 19; LA 4; RMA 4
Los Angeles De Charlie: LA 59; RMS 40
Marc Anthony: LA 39; TSA 5
Marc Antoine: CJ 18
India.Arie: B200 47; INT 16; RBA 28; A40 39; RA 45; RBH 53
Ricardo Arjona: LPS 33; TSS 37
Louis Armstrong: JZ 9
Joe Arroyo: TSA 16
ATB: EA 8; HS 35; IND 19; DC 18
A*Teens: B200 183
Aubrey: DC 4
Avalon: *CC* 13
Ramon Ayala: LT 21; RMS 10
Ramon Ayala Y Sus Bravos Del Norte: LA 31; RMA 17
Ayana: H100 94; RA 28; RBH 34
Azul Azul: LA 30; LPA 12; DC 32; HSS 22; RMS 26

—B—

Baby: RA 51; RBH 52; RS 65
Babyface: HSS 12; RA 49; RBH 56; RS 8
Backstreet Boys: B200 189; AC 6; H100 80
Bad Azz: B200 175; RBA 31; RBH 97
Erykah Badu: A40 26
Baha Men: IND 29; *WM* 2
David Ball: CS 41
Marcia Ball: *BL* 11
Bamada: *WM* 9
Banda El Limon: LT 47; RMS 22
Banda El Recodo: LA 28; RMA 15; LT 11; RMS 2, 8
Banda Machos: LA 46
Buju Banton: *RE* 8
Barenaked Ladies: A40 11
Basement Jaxx: DC 15
BBMak: AC 9
The Beach Boys: PCA 45
The Beatles: B200 128
Beautiful Creatures: RO 37
Bee Gees: PCA 41
Beenie Man: *RE* 6
Joshua Bell: CX 10
Tony Bennett: JZ 24
Better Than Ezra: A40 18
Big Pun: TSS 29
Bilal: B200 85; RBA 27; HSS 37, 73; RA 34; RBH 41; RS 48, 66
Fabio Biondi: CL 8
Bjork: B200 19; EA 1; INT 1; HSS 74
Black Rob: H100 35; HA 33; RA 16; RBH 16; RP 17; RS 42
The Black Crowes: RO 21
Terence Blanchard: JZ 5
Memphis Bleek: RA 74; RBH 74
Blessed: *CC* 38; *GA* 12; IND 35
Mary J. Blige: B200 2; INT 7; RBA 1; RBC 5, 10, 15; H100 12; HA 13; HSS 39; RA 4; RBH 3; RS 25; T40 37
The Blind Boys Of Alabama: *GA* 32
Blink-182: B200 42; PCA 21; H100 100; MO 15
Blue Man Group: HS 42
Andrea Bocelli: CL 1, 2
Bon Jovi: PCA 27
Bond: CX 4
Krayzie Bone: B200 27; RBA 13
The Boston Pops Orchestra: CX 11
Michella Branch: B200 91; A40 9; H100 43; HA 48; T40 23
Rick Braun: CJ 14, 24
Michael Brecker: JZ 15
Jim Brickman: NA 13; AC 20
Sarah Brightman: CX 6, 15; DSA 15; HSS 64
Chad Brock: CS 50
Brooks & Dunn: B200 136; CA 16; CCA 4; PCA 50; CS 5; H100 42; HA 38
Garth Brooks: CCA 16
Brotha Lynch Hung: B200 79; RBA 20
Foxy Brown: B200 62; RBA 18; HSS 65; RA 48; RBH 48; RP 20; RS 45
Junior Brown: CA 72
Shannon Brown: CS 55
Jimmy Buffett: PCA 22
Richard Burton: RS 75
Bush: MO 35; RO 30
Busta Rhymes: H100 79; RA 27; RBH 30; RS 71
Apostle Thomas Isaiah Butler: *GA* 29
Butthole Surfers: B200 130; MO 24
Tracy Byrd: CA 38; CS 37

—C—

Athena Cage: HSS 23; RS 37
Chris Cagle: CA 33; HS 26; H100 93
Cake: B200 63; A40 31; MO 14
Maria Callas: CL 13
The Calling: HS 38; A40 37
Cameo: DC 45; DSA 9; H100 89; HSS 3
Los Caminantes: LA 64
Camoflauge: RBA 97
Blu Cantrell: B200 33; RBA 16; H100 5; HA 3; HSS 52; LPS 26; RS 46; T40 1; TSS 27
Mariah Carey: AC 22; DC 45; DSA 9; H100 89; HSS 3; RBH 37; RS 3
Guiliano Carmignola: CL 7
Mary Chapin Carpenter: CA 40
Rodney Carrington: CA 46
Kurt Carr: *CC* 25; *GA* 8
Kurt Carr Singers: *CC* 25; *GA* 8
Jeff Carson: CS 20
Aaron Carter: B200 31, 105
Leslie Carter: HSS 53
Case: RBA 81; H100 40; HA 44; HSS 29, 75; RA 14; RBH 13, 94; RP 4; RS 10, 57
Johnny Cash: CCA 6
Eva Cassidy: IND 38; INT 12; PCA 4
C-BO: B200 79; RBA 20
Manu Chao: LA 18; LPA 7; LPS 27
Chayanne: LA 54; LPS 35
Kenny Chesney: B200 83; CA 8; CS 26
Chicago Symphony Orchestra: CL 15
El Chichiculote: LA 43
Chili Hi Fly: OC 33
Chocolate: LPS 31; LT 44
Charlotta Church: CX 12
Cincinnati Symphony Orchestra: CL 4
Cirque Du Soleil: *WM* 3
City High: B200 84; RBA 93; H100 28; HA 32; T40 20
Eric Clapton: *BL* 2; AC 14
Jameson Clark: CS 58
Roland Clark: DSA 25
Terri Clark: CS 56
Jimmy Cliff: *RE* 11
Patsy Cline: CCA 8, 15
Club 3D: TSS 15
Temmy Cochran: CA 34; HS 27; CS 16
Coldplay: B200 169; A40 33
John Coltrane: JZ 20, 25
Confederate Railroad: CA 63; CS 57
Conjunto Primavera: LA 26; RMA 14; LT 18, 32; RMS 6, 14
Control: RMS 39
Coo Coo Cal: H100 91; HSS 8; RA 56; RBH 32, RP 2; RS 6
Cormega: B200 144; HS 5; IND 9; RBA 33
The Corrs: AC 27
Nikka Costa: HS 29
Elvis Costello: CX 7; INT 25
Costumbre: LT 50; RMS 24
Deborah Cox: DC 3
Jimmy Cozier: B200 173; RBA 44; H100 88; HSS 17; RA 29; RBH 28; RS 15
The Cranberries: A40 36
Craving Theo: RO 40
Beverly Crawford: *GA* 35
Randy Crawford: CJ 16
Robert Cray: *BL* 7
Creed: B200 109; PCA 28
Creedence Clearwater Revival: PCA 35
Criminalz: IND 26; RBA 57
Cristian: LA 13; LPA 5; LPS 2, 16; LT 3; TSS 11
Celia Cruz: TSA 20
The Crystal Method: B200 92; EA 2; DC 5; MO 31
Cuban Link: TSS 29
Cuisillos De Arturo Macias: LT 41; RMS 20
Brian Culbertson: CJ 4
The Cult: RO 34
Mark Curry: H100 35; HA 33; RA 16; RBH 16; RP 17; RS 42

—D—

D12: B200 28; RBA 23; H100 62; HSS 6; RBH 61; RP 7; RS 19
Da Beatminerz: HS 22; RBA 47
Da Brat: RBH 37; RS 3
Daft Punk: B200 181; EA 5; DC 12
Gigi D'Agostino: EA 11; H100 78; HA 74; T40 34
Lola Damona: HSS 56; RBH 95; RP 14; RS 38
Demozel: RS 62
Charlie Daniels: CCA 23
The Charlie Daniels Band: CCA 14
Sal Dano: DC 40
Dark Lotus: IND 31
James Darren: JZ 11
Darude: EA 7; HS 23; IND 14; DSA 21; H100 92; T40 40
Dashboard Confessional: INO 48
Craig David: B200 45; RBA 39; DSA 8; H100 17; HA 20; HSS 9; RBH 51; RS 13; T40 12
Miles Davis: JZ 7, 17; PCA 32
Days Of The New: RO 22
Def Leppard: PCA 2
Delerium: NA 8
John Denver: CCA 12
Depeche Mode: DC 1; DSA 11; HSS 54
Destiny's Child: B200 29; RBA 38; DC 13; DSA 3, 13; H100 50; HSS 7, 63; RBH 35; RS 4, 73; T40 38
Louie DeVito: EA 14; INO 30
Dez: *CC* 32; *GA* 11; IND 25; RBA 69
Diamond Rio: CA 37; AC 7; CS 30
Neil Diamond: B200 90; AC 28
Dido: B200 98; A40 17, 24; AC 2; DC 9; H100 44; HA 40
Joe Diffie: CS 36
Digital Allies: DSA 12; HSS 58
Dirty: RBA 95
Disturbed: B200 39; MO 8; RO 7
Dixie Chicks: B200 120; CA 13; CCA 2; PCA 16; CS 23
DJ Tiesto: DC 50
DJ Dan: EA 13
DJ Mind-X: EA 9; HS 45; IND 21
DJ Screw: IND 32; RBA 92
DJ Tom: EA 9; HS 45; IND 21
DMX: RBC 18; HSS 36; RA 44, 71; RBH 43, 84; RP 8; RS 20
Domingo: TSS 29
Dominic: TSS 35
The Donz: HSS 21; RBH 82; RS 14
Dr. Dre: RBC 22
Dream: B200 154; DSA 7; H100 86; HSS 4; RBH 86; RS 16
Dream Street: B200 58; IND 3
Drowning Pool: B200 25; MO 13; RO 8
Drunken Master: HSS 56; RBH 95; RP 14; RS 38
Dub Pistols: DC 25
Huey Dunbar: LA 56; TSA 9; LPS 9; LT 6; TSS 4
Jermaine Dupri: RA 52; RBH 60
Rocio Durcal: LA 58; LPS 18; LT 33
Dynamix: DC 31

—E—

Eagles: PCA 19, 46
Eden's Crush: HSS 67
Missy "Misdemeanor" Elliott: B200 48; RBA 29; H100 16; HA 15; RA 8, 36; RBH 8, 42; T40 32
Richard Elliot: CJ 3
El Poder Del Norte: RMS 34
Empty Mynd: RP 25; RS 55
Enya: B200 26; INT 8; NA 1; PCA 3; A40 13; AC 4; H100 30; HA 31; T40 27
Esteban: NA 2, 3
Gloria Estefan: LPS 30
Esthero: DC 35
Melissa Etheridge: B200 100; A40 23
Faith Evans: H100 97; RA 32, 47; RBH 38, 55
Rev. Clay Evans And The AARC Mass Choir: *GA* 19
Sara Evans: B200 117; CA 12; CS 48
Eve 6: B200 163; A40 14; H100 51; HA 46; T40 25
Eve: B200 86; RBA 71; H100 7; HA 6; RA 40; RBH 45; T40 4
Nina Eve: DC 31
Cesaria Evora: *WM* 4
Exhale: HSS 26; RBH 77; RS 12

—F—

Fabolous: H100 36; HA 37; RA 17, 41; RBH 18, 46; RP 15; RS 39
Faithless: DC 16
Jody Farias: LT 21; RMS 10
Alejandro Fernandez: LPS 22; LT 42
Vicente Fernandez: LA 8, 10; RMA 6, 8; LT 15; RMS 4
FFH: B200 119; *CC* 2
La Firma: RMS 30
First Choice: DC 30
Cevin Fisher: DC 6
Five For Fighting: B200 93; A40 7; H100 59; HA 57; T40 31
Ben Folds: MO 29
Willa Ford: B200 148; DSA 5; H100 34; HA 49; HSS 16; T40 24
Jeff Foxworthy: CA 58
Fragma: DC 47
Russ Freeman: CJ 13
Fuel: B200 60; A40 21; H100 68; HA 71; MO 25; RO 20, 23
Fuerza Juvenil: LA 51; TSA 8
Fulanito: TSS 38
Nelly Furtado: B200 38; A40 16; H100 39; HA 45; T40 22

—G—

Juan Gabriel: LPS 8, 10; LT 9, 14; RMS 27; TSS 30
Peter Gabriel: A40 27
Gaelic Storm: *WM* 6
Jeffrey Gaines: A40 30
Bill & Gloria Gaither And Their Homecoming Friends: *CC* 18
Gaither Vocal Band: *CC* 23
Galactic: CJ 7
Europa Galante: CL 8
Gangsta Blac: HS 25; IND 16; RBA 65
Gangsta Boo: B200 124; RBA 37
Marvin Gaye: RBC 23; H100 82; RA 22; RBH 24; RS 64
El General: LA 49; TSA 7
G'Fellas: IND 33; RBA 67
Angela Gheorghiu: CL 12
Bebel Gilberto: *WM* 5
Billy Gilman: CA 39, 45
Ginuwine: B200 43; RBA 15; H100 22; HA 19; RA 5; RBH 6; RS 54
Gipsy Kings: LA 44; LPA 17; *WM* 8
Godsmack: B200 125; PCA 20; MO 37; RO 12, 18, 29
Good Charlotte: HS 39
Gorillaz: B200 21; INT 18; H100 63; HA 61; MO 5
John Gotti: RS 56
El Gran Combo: LPS 34; LT 19; TSS 1
David Gray: B200 107; INT 20
Macy Gray: A40 26
James Grear & Company: *GA* 26
Al Green: RBC 7
Green Velvet: DC 46
Pat Green: CS 49
Andy Griggs: CS 22
Grupo Bryndis: B200 200; HS 17; LA 3; RMA 3
Grupo Exterminador: LA 29; RMA 16
Grupo Mojado: RMS 25
Grupo Niche: TSA 16
Grupomania: TSS 34
Guardianes Del Amor: LA 62
Juan Luis Guerra 440: LA 75; TSA 13; LPS 20; LT 35; TSS 39
Guns N' Roses: PCA 29
Amaury Gutierrez: LPS 17; LT 34
Buddy Guy: *BL* 1

—H—

Charlie Haden: JZ 23
James Hall & Worship And Praise: *GA* 18
Fred Hammond: *GA* 31
John Hammond: *BL* 13
Hendsome Devil: MO 32
Gabriel Hardeman Delegation: *GA* 21
Barry Harris: DC 44
Emmylou Harris: CA 70
Tramaine Hawkins: *GA* 6; HS 48
Pastor Woodrow Hayden And Shiloh: *GA* 15; INO 44
Oscar A. Hayes & Abundant Life Fellowship: *GA* 25
Hayseed Dixie: CA 62
Don Henley: AC 16
Eddy Herrera: LT 46; TSS 14
Hi-Tek: RBA 100; RA 57; RBH 66
Elder Jimmy Hicks And The Voices Of Integrity: *GA* 20
Faith Hill: B200 162; CA 24; CCA 17; AC 1, 19; CS 42; H100 71; HA 68
Billie Holiday: JZ 14
Dave Holland Quintet: JZ 22
Dave Hollister: RBA 96
Steve Holy: CS 34
Rebecca Lynn Howard: AC 20
Los Humildes: RMS 35
Los Huracanes del Norte: LA 71; RMS 29

—I—

Billy Idol: B200 193
Enrique Iglesias: LPS 38
Julio Iglesias: LPS 22; LT 42
Incubus: B200 96; A40 6; H100 20; HA 18; MO 4; RO 9; T40 15
Information Society: DC 8
Intocable: LA 35, 60; RMA 18; RMS 28
Ronald Isley: B200 15; RBA 6; H100 26; HA 23; RA 6; RBH 7
The Isley Brothers: B200 15; RBA 6; H100 26; HA 23; RA 6; RBH 7

—J—

Michael Jackson: H100 11; HA 10; RA 13; RBH 17; T40 17
Alan Jackson: B200 135; CA 15, 50; CCA 11; CS 7; H100 49; HA 43
Janet Jackson: B200 41; RBA 45; A40 28; AC 29; DC 17; H100 4; HA 11; HSS 1; RBH 11; RS 2; T40 6
Jadakiss: B200 23; RBA 8; RA 33, 34, 75; RBH 40, 41, 72; RS 60
Jagged Edge: B200 35; RBA 24; DSA 1; H100 3; HA 4; HSS 2; RA 7; RBH 1; RS 1; T40 10
Jaguares: LA 20; LPA 8
Jaheim: B200 81; RBA 26; H100 67; HA 63; RA 19; RBH 21; RS 59, 61
Jailbird: RP 11; RS 32
Bishop T.D. Jakes & The Potter's House Mass Choir: *GA* 13
Boney James: CJ 24
Etta James: *BL* 12; JZ 1
Jamiroquai: DC 10
Jarabe De Palo: LPS 24; TSS 33
Jay-Z: RBC 16; H100 13; HA 12; HSS 15; RA 2, 39; RBH 5, 33; RS 22, 69; T40 36
Wyclef Jean: HSS 28; RS 51
Jesus Lopez-Cobos: CL 4
Jose Alfredo Jimenez: LA 38, 45; RMA 19
Jimmy Eat World: B200 116; MO 22
Elton John: AC 21
John Adams: CL 9
Carolyn Dawn Johnson: B200 150; CA 18; CS 10; H100 65; HA 60
Jack Johnson: IND 28
Syleena Johnson: HS 49; RBA 84
Jonell: RA 57; RBH 66
George Jones: CCA 25; CS 51
Jorio: DC 49
Journey: PCA 26
Juanes: LA 48; LPA 18; LPS 32; TSS 32
Cledus T. Judd: CA 74
The Judds: CCA 20
Jump 5: *CC* 22; HS 41
Juvenile: B200 8; RBA 5; RBC 4; H100 75; HA 73; RA 24; RBH 25; RP 21; RS 47

—K—

Kaci: HSS 72
Anthony Kearns: *WM* 7
Ronan Keating: A40 32; HSS 57
John P. Kee: *GA* 27
Toby Keith: B200 9, 159; CA 1, 23; CCA 3; INT 5; PCA 18; CS 1, 32; H100 27; HA 25
Kelis: HSS 65; RA 48; RBH 48; RP 20; RS 45
R. Kelly: B200 106; RBA 40; H100 57; HA 55; HSS 15; RA 15, 39; RBH 15, 33; RS 22, 41
Sammy Kershaw: CA 60
Alicia Keys: B200 4; INT 4; RBA 7; H100 2; HA 2; HSS 66; RA 3; RBH 4; RS 35; T40 3
Kid Rock: PCA 25
B.B. King: *BL* 2
Frankie Knuckles: DC 26
Habib Koite: *WM* 9
Kokane: RA 50; RBH 59
Dave Koz: CJ 9
Diana Krall: JZ 12
Alison Krauss: CCA 21
Alison Krauss & Union Station: B200 66; CA 5; INT 9
Lenny Kravitz: B200 146
Krazy: IND 41
Kurt Elling: JZ 18
Kurupt: B200 115; IND 5; RBA 51

—L—

k.d. lang: B200 133; INT 24
The Latin All Stars: LA 67, 68
Kenny Lattimore: RBH 80
Tracy Lawrence: CS 52
LeLe: RA 30; RBH 39
Melina Leon: LA 19; TSA 2; LPS 14; LT 22; TSS 16
Gerald Levert: RA 53; RBH 63
James Levine: CL 15
Huey Lewis & The News: AC 24
LFO: B200 121; H100 47; HA 53; T40 26
The LFT Church Choir: *GA* 37
Liberacion: LA 57
Ottmar Liebert: NA 11
Lifehouse: B200 78; A40 3; H100 10; HA 8; T40 7
Lil' Zane: HSS 43; RS 58
Lil Bow Wow: B200 153; RBA 82; HSS 50; RA 58; RBH 57; RP 19; RS 44
Lil Jon & Tha East Side Boyz: B200 102; IND 4; RBA 32
Lil' Kim: H100 95; RA 62; RBH 69
Lil' Mo: B200 188; RBA 61; RA 41, 54; RBH 46, 62
Lil' Romeo: B200 64; RBA 36; RA 64; RBH 71; RS 72
Lil' Wayne: RBA 86; RA 51; RBH 52; RS 65
Limp Bizkit: B200 55; PCA 33; RO 39
Lindsay Pagano: HSS 33
Linkin Park: B200 11; H100 87; MO 10, 23; RO 5
Lit: MO 19; RO 38
Live: MO 21; RO 11
Keith Lockhart: CX 11
Lonestar: B200 72; CA 6; CCA 5; AC 25; CS 15, 25; H100 48; HA 42
Long Beach Dub Allstars: MO 33
Cachaito Lopez: LA 65; TSA 10; *WM* 13
Jennifer Lopez: B200 16; RBA 14; DSA 18; H100 1; HA 1; RA 1; RBH 2; RS 31; T40 2
Los Originales De San Juan: LA 9; RMA 7
The Love Doctor: IND 34; RBA 72
Patty Loveless: CA 32
Ludacris: B200 110; RBA 70; H100 29; HA 27; RA 12; RBH 14, 37; RP 18; RS 3, 43
Luis Fonsi: TSS 36
Richard Luzzi: DSA 12; HSS 58

—M—

M&S Presents The Girl Next Door: DC 21
Baaba Maal: *WM* 10
Mack 10: RA 51; RBH 52; RS 65
Kelli Mack: HSS 32; RBH 89; RS 21
Madison Avenue: DC 29
Madonna: B200 80; PCA 8; DSA 6, 16, 20; HSS 34, 51, 60
Mark McGuinn: CA 48; IND 47; CS 28
Cheb Mami: *WM* 15; DSA 24
Victor Manuelle: LA 73; TSA 12; LT 27; TSS 5
Eric Marienthal: CJ 12
Bob Marley: PCA 5; RBC 9; *RE* 5
Bob Marley And The Wailers: B200 165; *RE* 1
Marsha: DSA 22; H100 96
Angie Martinez: TSS 29
Ricky Martin: LA 27; LPA 11
Rogelio Martinez: LPS 36; LT 30; RMS 13, 16, 32
Mary Mary: B200 161; *CC* 7; *GA* 2; RBA 78
Pepper Mashay: DC 44
matchbox twenty: B200 111; PCA 48; A40 19, 20; AC 3; H100 99
Keiko Matsui: CJ 2
Dave Matthews Band: B200 52; A40 5; H100 24; HA 24; MO 39; T40 16
Kevin Max: *CC* 12; HS 20
Maxwell: B200 5; INT 10; RBA 3; RBC 14, 25; H100 66; HA 62; RA 18; RBH 20
Yo-Yo Ma: CL 3
Martinn McBride: CA 61; CS 12; H100 69; HA 65
Lila McCann: CA 59
Delbert McClinton: *BL* 5; CA 55
Donnie McClurkin: B200 145; *CC* 5; *GA* 1; RBA 58
Brian McComas: CS 46
Liz McComb: *GA* 23
Susannah McCorkle: JZ 16
The Del McCoury Band: CA 56
Reba McEntire: CS 17; H100 81; HA 75
Tim McGraw: B200 54, 99; CA 4, 10; CS 8; H100 38; HA 36
Brian McKnight: B200 7; INT 17; RBA 4; H100 74; HA 67; RA 20; RBH 22
John Mellencamp: PCA 37; A40 39
Roy D. Mercer: CA 49, 54, 71
MercyMe: *CC* 20; HS 40
Jo Dee Messina: CA 36; AC 18; CS 14, 53; H100 84
Metallica: PCA 6
Methrone: HS 18; IND 12; RBA 41
Edgar Meyer: CL 3
Mickey: RA 51; RBH 52; RS 65
Luis Miguel: LA 72
Miles Pena: TSS 21
Christina Milian: DC 23; H100 85; T40 39
Marcus Miller: CJ 8
Ronnie Milsap: CA 64
Kylie Minogue: DC 42
Rob Mirage: DC 34
Mobb Deep: RA 70; RBH 83
Moby: PCA 10; HSS 62
Mona Monet: DC 6
Jnne Monheit: IND 23; JZ 2, 10
Ricardo Montaner: LA 23; LPA 9; LPS 3; LT 10; TSS 12
Pablo Montero: LPS 28
Dr. Ed Montgomery: *GA* 22
Montgomery Gentry: B200 198; CA 27; CCA 24; CS 19, 38
Mandy Moore: B200 129
Lorrin Morgan: CA 60
Van Morrison: PCA 43
Brandy Moss-Scott: HSS 38; RBH 92; RS 23
Mr. Cheeks: RA 61; RBH 64; RS 63
Mr. Spitflame: IND 22
Mr. Tan: RA 72; RBH 81
Mr. Vegas: *RE* 3
Mudvayne: RO 35
Nicola C. Mullan: B200 123; *CC* 3; HS 2
Ricky Munoz: RMS 30
Anne Murray: CA 51
Musiq Soulchild: RBA 56; H100 94; RA 28, 42; RBH 34, 47
Mystic: B200 195; HS 16; RBA 46

—N—

Nate Dogg: H100 29, 36; HA 27, 37; RA 12, 17, 52; RBH 14, 18, 60; RP 15, 18; RS 39, 43
Dave Navarro: B200 143
Ednita Nazario: LPS 23; LT 49; TSS 28
Luna Negra: NA 11
Frankie Negron: LA 33; TSA 4; LT 25; TSS 7
Nelly: B200 49; RBA 49; DSA 1; H100 3; HA 4; HSS 2; RA 7, 67; RBH 1, 70, 85; RS 1; T40 10
Willie Nelson: CCA 9
New Found Glory: HS 30
New Life Community Choir: *GA* 27
New Order: DC 11; DSA 4; HSS 24
Newsboys: *CC* 35
Nickel Creek: B200 186; CA 26; HS 14; IND 10; CS 59
Nickelback: B200 168; HS 9; H100 64; HA 59; MO 2; RO 1
Stevie Nicks: B200 167; DC 48; DSA 23
Nicole: RBH 98
Tito Nieves: LPS 39; LT 43; TSS 13, 24
Nirvana: PCA 31
Nivea: HSS 10; RS 29
Noreaga: RA 59; RBH 65; RS 70
The Notorious B.I.G.: RBC 17, 20; HSS 69; RS 68
'N Sync: B200 12, 184; INT 21; AC 10; LPS 29; T40 35; TSS 22
Nuwine: RBA 80
Nydia: LA 25; LPA 10; LPS 8; LT 9; RMS 27; TSS 30

—O—

Tha O'Jays: RA 60; RBH 68
Paul Oakenfold: EA 15; HS 36; IND 20
The Oak Ridge Boys: CA 67
Mark O'Connor: CL 3
Jamie O'Neal: CA 30; HS 21; CS 11, 43; H100 56; HA 52
El Original De La Sierra: LA 22; RMA 12; LT 37; RMS 17
Oro Solido: TSS 26
Ozzy Osbourne: RO 6
O-Town: B200 87; A40 40; AC 12; DSA 2; H100 19; HA 21; HSS 14; T40 19
OutKast: B200 196
Out Of The Grey: *CC* 30

—P—

Petey Pablo: H100 60; HSS 5; RA 38; RBH 19; RP 1; RS 5
Jennifer Paige: A40 34
Los Palominos: RMS 36
Palomo: LA 14; RMA 9; LT 5; RMS 1
Dolly Parton: CA 57
Brad Paisley: CA 29; CS 33
Pastor Troy: RBA 75
P. Diddy & The Bad Boy Family: B200 34; RBA 17
Pennywise: IND 15
Pesado: LT 48; RMS 23
Pete.: RO 31
Tom Petty And The Heartbreakers: PCA 7
The Philadelphia Experiment: JZ 8
Grant Lee Phillips: INT 23
Phillips, Craig And Dean: *CC* 24
Philly's Most Wanted: B200 171; RBA 59; RA 63; RBH 67
Pieces Of A Dream: CJ 22
Pink Floyd: PCA 12
Alexandre Pires: LPS 37
Plus One: *CC* 21
P.O.D.: MO 28; RO 26
Point Of Grace: B200 187; *CC* 9
Ian Pooley: DC 35
Larry Poteat: HSS 35; RBH 88; RP 6; RS 18
Jesse Powell: RBA 85; RA 69; RBH 79
Po' White Trash And The Trailer Park Symphony: HSS 27; RBH 73; RP 3; RS 9
Pras: HSS 42; RS 67
Julio Preciado Y Su Banda Perla Del Pacifico: LT 40; RMS 19
Primer 55: HS 33
Celeste Prince: DC 24
Prince: B200 108; RBA 87
The Product G&B: HSS 28; RS 51
Project Pat: RBA 76
Psycster: RP 22; RS 49
Public Announcement: RBA 60; RA 30; RBH 39
Puddle Of Mudd: B200 10; INT 11; MO 7; RO 4
Puerto Rican Power: TSS 17
Puff Daddy: H100 35; HA 33; RA 16; RBH 16, 100; RP 17; RS 42
Puya: LA 66

—Q—

A.B. Quintanilla Y Los Kumbia Kings: LA 6; LPA 2; RMS 38

—R—

Rabanes: TSS 31
Radical For Christ: *GA* 31
Radiohead: B200 131; HSS 20
Shabba Ranks: *RE* 15
Rascal Flatts: B200 185; CA 25; HS 13; H100 98
Ravin: *WM* 14
Collin Raye: CS 45
Ray J: RBA 88; H100 95; RA 68; RBH 75
Rayvon: HSS 40
Redman: B200 179; RBA 63
Regina: *GA* 17
Relient K: B200 158; *CC* 6; HS 8
Rhythm Masters: DC 41
Nicki Richards: DC 26
Lionel Richie: AC 11
Andre Rieu: CX 13
LeAnn Rimes: CA 31; AC 13, 30; HSS 19
The Rippingtons: CJ 13
Rising Son: HSS 70; RP 23; RS 50
Jenni Rivera: RMS 37
Jerry Rivera: LPS 21; LT 16; TSS 8
Juan Rivera: LA 70
Lupillo Rivera: HS 50; LA 7; RMA 5; LT 12; RMS 3
RL: RA 62; RBH 69
Robbia Rivera: DC 7
Kenny Rogers: CS 47
Tito Rojas: LA 69; TSA 11
Royal Philharmonic Orchestra: CL 14
Royce Da 5'9": RA 66; RBH 78
Paulina Rubio: HS 43; LA 5; LPA 1; LPS 5; LT 13; TSS 18
Ruff Endz: RA 74; RBH 74; RS 75
Ja Rule: B200 89; RBA 55; RBC 21; DSA 18; H100 1, 40; HA 1, 44; HSS 29; RA 1, 14; RBH 2, 13; RP 4; RS 10, 31; T40 2
Tim Rushlow: CS 44
RZA As Bobby Digital: B200 24; IND 1; RBA 9

—S—

S Club 7: AC 17; HSS 46
Sade: B200 122; PCA 38; RBA 73; RBC 12; DSA 17
Saliva: B200 103; MO 26; RO 14, 17
Sandy 8: DC 40
Gilberto Santa Rosa: LA 32; TSA 3; LPS 7; LT 8, 36; TSS 2, 10
Santana: PCA 47
Yoskar Saranta: TSS 23
Savage Garden: AC 15
Sawyer Brown: CA 75
Mark Schultz: *CC* 19; HS 37
Jill Scott: B200 56; RBA 22; H100 83; RA 21; RBH 26
Screwball: IND 45
Joan Sebastian: LA 24, 52; RMA 13; LT 28; RMS 15
Secret Gardan: NA 7
Bob Seger & The Silver Bullet Band: PCA 9
Selah: *CC* 34
Selena: LA 36; LPA 14
Sergio & Odair Assad: CL 5
Erick Sermon: H100 82; RA 22; RBH 24; RS 64
Seven Channels: RO 32
Shaggy: B200 75; RBA 83; HSS 40
Shakira: LA 50; LPA 19
SheDaisy: CCA 13
Blake Shelton: B200 95; CA 9; CS 2; H100 21; HA 26; HSS 11
Kenny Wayne Shepherd Band: *BL* 15
Si Se: LA 42; LPA 16
Beanie Sigel: B200 147; RBA 43
Silk: RBA 64
Jessica Simpson: B200 138; H100 61; HA 58; T40 30
Sisqo: RBA 79
Sizzla: *RE* 14
Skillet: B200 141; *CC* 4; HS 4
Skillz: RP 12; RS 33
Fatboy Slim: DSA 25
Slipknot: B200 3; INT 6; PCA 49; RO 33
Richard Smallwood With Vision: *GA* 5; HS 44
Smash Mouth: A40 4; H100 25; HA 28; T40 13
Esther Smith: *GA* 24
Snoop Dogg: B200 40; IND 2; RBA 12, 89; RBC 13; RA 50, 62, 72; RBH 59, 69, 81, 97
Socios Del Ritmo: LT 45; RMS 21
The Soggy Bottom Boys: CS 60
Soil: RO 28
Soldierz At War: B200 192; HS 15; IND 11
Marco Antonio Solis: IND 27; LA 11; LPA 3; LPS 6; LT 2; RMS 9
Son By Four: TSA 15
Soniclood: *CC* 33
Sons Of The Desert: CA 69
Chris Soul: DC 34
Soulja Slim: IND 13; RBA 52
Soul Logic: DC 27
Soul'amour: DC 28
Sparklehorse: HS 34
Bubba Sparxxx: H100 55; HA 56; HSS 61; RA 23; RBH 23; RP 13; RS 34
Britney Spears: B200 172
Special EFX: CJ 21
Chris Spheeris: NA 12
Spyro Gyra: CJ 5; IND 43
St. Germain: CJ 10
Staind: B200 13; INT 13; PCA 40; A40 8; H100 8; HA 7; MO 9, 17, 36; RO 2, 13, 25; T40 5
Jeffrey Steele: CS 39; HSS 71
Gwen Stefani: H100 7; HA 6; HSS 62; RA 40; RBH 45; T40 4
Stereomud: HS 46
Stereolab: B200 178; HS 11
Sting: DSA 24
St. Lunatics: B200 50; RBA 30
Stone Temple Pilots: *MO* 34; RO 27
George Strait: CA 43; CCA 18
Stroke 9: MO 40
Styles: RA 75; RBH 72; RS 60
Styx: PCA 34
Sublime: PCA 44
Sugar Ray: B200 94; A40 2; H100 18; HA 17; T40 11
Sugarbomb: A40 38
Sum 41: B200 30; H100 77; HA 72; MO 3
Sunkiss: TSS 29
Superb: RP 24; RS 52
Survivalist: HSS 44; RBH 87; RP 5; RS 17
Svala: HSS 48
System Of A Down: PCA 23; MO 20; RO 15

—T—

Tait: *CC* 27
Tamia: DC 2; DSA 14; HSS 30; RS 36
Tank: B200 190; RBA 54; RA 43; RBH 49
Olga Tanon: LA 16; TSA 1; LPS 4; LT 4; TSS 3
Tantric: B200 139; MO 30; RO 10
Tata + Brando: HSS 35; RBH 88; RP 6; RS 18
James Taylor: PCA 14
Johnnie Taylor: *BL* 6
Tech N9ne: B200 59; RBA 50
Los Tamerarios: LA 21; RMA 11; RMS 33
Tha Dogg Pound: B200 127; IND 6; RBA 53
The Eastsidaz: B200 40; IND 2; RBA 12; RA 50; RBH 59
Thalia: B200 180; HS 12; LA 2, 37; LPA 15; RMA 2; LPS 25
That Kid Chris: DC 37
Third Day: *CC* 17
Carl Thomas: H100 97; RA 32; RBH 38
Dantn Thomas: HSS 42; RS 67
Marty Thomes: DC 43
Cyndi Thomson: B200 101; CA 11; CS 3; H100 31; HA 30; HSS 41
Three Mo' Tenors: CX 2; HS 24
Thrill Tha Playa Of The 69 Boyz: RS 74
Los Tigres Del Norte: B200 134; HS 3; IND 7; LA 1; RMA 1; LT 17; RMS 5
Tigrillos: LA 47; LT 38; RMS 18
Timbaland: RA 46; RBH 50; RS 53
Aaron Tippin: CA 47; CS 40
Wayman Tisdale: CJ 11
Tommy Castro Band: *BL* 9
Kevin Toney: CJ 25
Tool: B200 67; H100 70; HA 66; MO 6; RO 3
Los Toros Band: TSS 25
Tommy Torres: LPS 13; LT 24
Tower Of Power: CJ 15
Toya: B200 177; HS 10; DSA 19; H100 54; HA 64; HSS 18; RS 30; T40 33
Train: B200 36; INT 15; A40 1; AC 23; H100 9; HA 9; T40 9; TSS 40
Randy Travis: CA 52
Trickside: A40 29
Trick Daddy: B200 37; RBA 21; H100 23; HA 22; RA 9; RBH 9; RP 16; RS 40
Trick Pony: B200 155; CA 21; CS 13; H100 72; HSS 45
Tricky: MO 21; RO 11
Los Tri-o: LA 12; LPA 4; LPS 11; LT 23
Travis Tritt: B200 142; CA 17, 66; CCA 22; CS 18; H100 76; HA 70
True Vibe: *CC* 31
Los Tucanes De Tijuana: LA 40; RMA 20; LT 20; RMS 7
Barbara Tucker: DC 20
Tonny Tun Tun: TSS 19
Shania Twain: CCA 1; PCA 15
Ronan Tynan: *WM* 7
Steve Tyrell: JZ 19
Tyrese: B200 160; RBA 62; RA 31, 72; RBH 36, 81
Moses Tyson, Jr.: *GA* 16; IND 46

—U—

U2: B200 104; PCA 17; A40 25; DC 39; MO 38
UB40: *RE* 4
UFF: LPS 40
Uncle Kracker: B200 65; A40 10; AC 8; H100 32; HA 29
Keith Urban: CA 35; HS 28; CS 4; H100 37; HA 34
Urban Knights: CJ 1
Polo Urias Y Su Maquina Nortena: RMS 31
Usher: B200 20; RBA 11; DSA 10; H100 6; HA 5; HSS 25; RA 11, 55; RBH 10, 58, 100; RS 11; T40 8

—V—

Jaci Velasquez: LA 15; LPA 6; LPS 1; LT 1; TSS 9
Valeria: DC 36
Ian Van Dahl: DSA 22; H100 96
Luther Vandross: B200 51; RBA 19; H100 90; HSS 13; RA 35; RBH 27; RS 7
Phil Vassar: CA 41; HS 47; CS 9; H100 58; HA 54
Stevie Ray Vaughan And Double Trouble: *BL* 14
Tony Vega: TSS 20
The Verve Pipe: A40 22
Angelito Villalona: LT 29; TSS 6
Carlos Vives: TSA 19
Anne Sofie Von Otter: CX 7; INT 25

—W—

The Wailers: PCA 5; RBC 9
Clay Walker: CA 65; CS 35
Hezekiah Walker: *GA* 37
The Warren Brothers: CS 54
Russell Watson: B200 140; CX 1
Weezer: B200 57; PCA 13; MO 11, 12; RO 36
Gillian Welch: HS 32; IND 17; INT 22
Kirk Whalum: CJ 19
Whatever, Girl: DC 19
Barry White: RBC 24
The Wild Strawberries: DC 18
Hank Williams Jr.: CCA 7
Doug Williams: *GA* 14; IND 42
John Williams: CX 14
Joy Williams: *CC* 28
Lee Williams And The Spiritual QC's: *GA* 34
Melvin Williams: *GA* 14; IND 42
Mark Wills: B200 152; CA 20; CS 24
Andre Wilson: RA 63; RBH 67
CeCe Winans: B200 182; *CC* 8; *GA* 3, 30; RBH 90
The Wiseguys: B200 149; EA 4; HS 6; A40 15; H100 33; HA 35; T40 21
Lee Ann Womack: B200 76; CA 7; AC 5
The Word: *BL* 4
Darryl Worley: CA 44
Chely Wright: CS 27
Finbar Wright: *WM* 7
Keke Wyatt: HSS 47; RBH 91; RS 27

—Y—

Yaire: LA 63; LPS 15; LT 31
Yanni: NA 5, 6, 9
Trisha Yearwood: B200 157; CA 22; CCA 10; CS 6; H100 46; HA 41
Peta Yorn: B200 156; HS 7; A40 35
The Young Millionaires: HSS 55; RBH 93; RP 9; RS 24
Young Phantom: HSS 49; RBH 96; RP 10; RS 28

—Z—

Zoegirl: *CC* 36

—SOUNDTRACKS—

Almost Famous: STX 21
American Pie 2: B200 22; STX 2
Baby Boy: RBA 99
Captain Corelli's Mandolin: CX 3; STX 23
Coyote Ugly: B200 44; CA 3; STX 4
Crouching Tiger, Hidden Dragon: CX 9
Down From The Mountain: B200 126; CA 14; STX 11
Duets: STX 19
The Fast And The Furious: B200 88; RBA 74; STX 10
Finding Forrester: JZ 13
Grease: PCA 36; STX 16
Hannibal: CX 5
Hedwig & The Angry Inch: STX 24
Josie & The Pussycats: B200 174; STX 13
Kingdom Come: *GA* 28
Lara Croft: Tomb Raider: EA 10; STX 25
Love & Basketball: IND 50
More Music From Save The Last Dance: STX 22
Moulin Rouge: B200 69; STX 5
O Brother, Where Art Thou?: B200 17; CA 2; INT 3; STX 1
Pearl Harbor: B200 197; STX 15
The Princess Diaries: B200 71; STX 7
Remember The Titans: STX 17
Romeo Must Die — The Album: B200 164; RBA 68; STX 12
Rush Hour 2: B200 70; RBA 35; STX 6
Save The Last Dance: B200 82; RBA 90; STX 9
Shrek: B200 77; STX 8
Snatch: IND 39
Songcatcher: CA 53
Spongebob Squarepants Original Theme Highlights: B200 176; STX 14
Sweet November: STX 18
Swordfish: The Album (Soundtrack): EA 15
Tae-Bo Inspirational: Walk By Faith...Not By Sight: *GA* 10; IND 24
What Women Want: STX 20
What's The Worst That Could Happen?: RBA 98

—VARIOUS ARTISTS—
on The Billboard 200

I Could Sing Of Your Love Forever 2: 194
Non Stop '90s Rock: 132
Now 6: 74
Now 7: 6
Ozzfest 2001: The Second Millennium: 73
Prayer Of Jabez Music...A Worship Experience: 199
Songs 4 Worship — Shout To The Lord: 61
The Source Hip-Hop Music Awards 2001: 46
Totally Dance: 114
Violator The Album V2.0: 97

Billboard Modern Rock Tracks™ — September 15, 2001

This Week	Last Week	Weeks On	Title / Imprint/Promotion Label	Artist
1	1	15	NUMBER 1 (4 Weeks At Number 1) SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
2	5	7	HOW YOU REMIND ME Roadrunner	Nickelback
3	2	21	FAT LIP Island/IDJMG	Sum 41
4	6	4	I WISH YOU WERE HERE Immortal/Epic	Incubus
5	3	11	CLINT EASTWOOD Virgin	Gorillaz
6	4	18	SCHISM Tool Dissectional/Volcano	Tool
7	7	11	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
8	10	13	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
9	8	24	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
10	11	25	CRAWLING Warner Bros.	Linkin Park
11	13	9	ISLAND IN THE SUN Geffen/Interscope	Weezer
12	9	21	HASH PIPE Geffen/Interscope	Weezer
13	14	8	BODIES Wind-up	Drowning Pool
14	12	12	SHORT SKIRT / LONG JACKET Columbia	Cake
15	15	18	THE ROCK SHOW MCA	Blink-182
16	16	10	GIVING IN Arista	Adema
17	25	3	FADE Flip/Elektra/EEG ◄ AIRPOWER ►	Staind
18	17	5	BECAUSE I GOT HIGH Universal	Afroman
19	24	2	LIPSTICK AND BRUISES RCA	Lit
20	19	7	CHOP SUEY American/Columbia	System Of A Down
21	18	6	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
22	22	10	BLEED AMERICAN DreamWorks	Jimmy Eat World
23	27	4	IN THE END Warner Bros.	Linkin Park
24	29	5	THE SHAME OF LIFE Surfdog/Hollywood	Butthole Surfers
25	21	14	BAD DAY Epic	Fuel
26	34	3	CLICK CLICK BOOM Island/IDJMG	Saliva
27	20	14	YOU WOULDN'T BELIEVE Volcano	311
28	40	2	ALIVE Atlantic	P.O.D.
29	30	6	ROCKIN' THE SUBURBS Epic	Ben Folds
30	32	4	ASTOUNDED Maverick	Tantric
31	23	10	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
32	37	3	MAKIN' MONEY RCA	Handsome Devil
33	31	5	SUNNY HOURS DreamWorks	Long Beach Dub Allstars
34	39	2	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
35	NEW		SPEED KILLS Atlantic	Bush
36	33	19	OUTSIDE Flip/Elektra/EEG	Staind
37	35	22	GREED Republic/Universal	Godsmack
38	NEW		STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
39	36	22	THE SPACE BETWEEN RCA	Dave Matthews Band
40	38	6	KICK SOME ASS Cherry/Universal	Stroke 9

Billboard Mainstream Rock Tracks™ — September 15, 2001

This Week	Last Week	Weeks On	Title / Imprint/Promotion Label	Artist
1	2	8	NUMBER 1 (1 Week At Number 1) HOW YOU REMIND ME Roadrunner	Nickelback
2	1	24	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
3	3	18	SCHISM Tool Dissectional/Volcano	Tool
4	4	11	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
5	5	22	CRAWLING Warner Bros.	Linkin Park
6	NEW		GETS ME THROUGH Epic ◄ AIRPOWER ►	Ozzy Osbourne
7	6	14	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
8	8	17	BODIES Wind-up	Drowning Pool
9	9	3	I WISH YOU WERE HERE Immortal/Epic	Incubus
10	7	13	ASTOUNDED Maverick	Tantric
11	11	6	SIMPLE CREED Radioactive/MCA	Live Featuring Tricky
12	10	26	GREED Republic/Universal	Godsmack
13	15	4	FADE Flip/Elektra/EEG	Staind
14	12	28	YOUR DISEASE Island/IDJMG	Saliva
15	18	7	CHOP SUEY American/Columbia	System Of A Down
16	17	10	GIVING IN Arista ◄ AIRPOWER ►	Adema
17	21	5	CLICK CLICK BOOM Island/IDJMG	Saliva
18	13	49	AWAKE Republic/Universal	Godsmack
19	14	14	BE LIKE THAT Republic/Universal	3 Doors Down
20	19	56	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
21	16	12	SOUL SINGING V2	The Black Crowes
22	24	4	HANG ON TO THIS Outpost/Geffen/Interscope	Days Of The New
23	20	14	BAD DAY Epic	Fuel
24	26	5	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
25	22	18	OUTSIDE Flip/Elektra/EEG	Staind
26	27	4	ALIVE Atlantic	P.O.D.
27	29	3	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
28	30	7	HALO J	Soil
29	NEW		BAD MAGICK Republic/Universal	Godsmack
30	NEW		SPEED KILLS Atlantic	Bush
31	23	12	SWEET DAZE Warner Bros.	Pete.
32	31	5	BREATHE Palm	Seven Channels
33	32	4	LEFT BEHIND Roadrunner	Slipknot
34	28	19	RISE Lava/Atlantic	The Cult
35	36	6	DEATH BLOOMS No Name/Epic	Mudvayne
36	35	14	HASH PIPE Geffen/Interscope	Weezer
37	NEW		WASTED Warner Bros.	Beautiful Creatures
38	NEW		LIPSTICK AND BRUISES RCA	Lit
39	33	6	BOILER Flip/Interscope	Limp Bizkit
40	39	2	STOMP Columbia	Craving Theo

Billboard Top 40 Tracks™ — September 15, 2001

This Week	Last Week	Weeks On	Title / Artist / Imprint/Promotion Label
1	1	11	NUMBER 1 (1 Wk At No. 1) HIT 'EM UP STYLE (OOPS!) / Blu Cantrell / RedZone/Arista
2	3	10	I'M REAL / Jennifer Lopez Featuring Ja Rule / Epic
3	4	7	FALLIN' / Alicia Keys / J
4	2	18	LET ME BLOW YA MIND / Eve Featuring Gwen Stefani / Ruff Ryders/Interscope
5	6	12	IT'S BEEN AWHILE / Staind / Flip/Elektra/EEG
6	5	13	SOMEONE TO CALL MY LOVER / Janet / Virgin
7	8	29	HANGING BY A MOMENT / Lifehouse / DreamWorks
8	10	11	U REMIND ME / Usher / Arista
9	7	26	DROPS OF JUPITER (TELL ME) / Train / Columbia
10	11	9	WHERE THE PARTY AT / Jagged Edge With Nelly / So So Def/Columbia
11	9	16	WHEN IT'S OVER / Sugar Ray / Lava/Atlantic
12	19	10	FILL ME IN / Craig David / Wildstar/Atlantic
13	14	10	I'M A BELIEVER / Smash Mouth / DreamWorks/Interscope
14	13	17	PEACHES & CREAM / 112 / Bad Boy/Arista
15	17	20	DRIVE / Incubus / Immortal/Epic
16	15	14	THE SPACE BETWEEN / Dave Matthews Band / RCA
17	33	2	YOU ROCK MY WORLD / Michael Jackson / Epic
18	18	4	BECAUSE I GOT HIGH / Afroman / Universal
19	12	16	ALL OR NOTHING / O-Town / J
20	16	19	WHAT WOULD YOU DO? / City High / Booga Basement/Interscope
21	20	8	START THE COMMOTION / The Wiseguys / Ideal/Mammoth/Hollywood
22	23	6	TURN OFF THE LIGHT / Nelly Furtado / DreamWorks
23	26	5	EVERYWHERE / Michelle Branch / Maverick
24	22	10	I WANNA BE BAD / Willa Ford / Lava/Atlantic
25	21	17	HERE'S TO THE NIGHT / Eve 6 / RCA
26	24	7	EVERY OTHER TIME / LFO / J
27	28	5	ONLY TIME / Enya / Reprise
28	25	14	FLAVOR OF THE WEAK / American Hi-Fi / Island/IDJMG
29	29	4	BE LIKE THAT / 3 Doors Down / Republic/Universal
30	27	20	IRRESISTIBLE / Jessica Simpson / Columbia
31	31	8	SUPERMAN (IT'S NOT EASY) / Five For Fighting / Aware/Columbia
32	35	[illegible]	ONE MINUTE MAN / Missy "Misdemeanor" Elliott / The Gold Mind/Elektra/EEG
33	30	7	I DO!! / Toya / Arista
34	34	5	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) / Gigi D'Agostino / Arista
35	38	2	GONE / 'N Sync / Jive
36	39	[illegible]	IZZO (H.O.V.A.) / Jay-Z / Roc-A-Fella/Def Jam/IDJMG
37	NEW		FAMILY AFFAIR / Mary J. Blige / MCA
38	36	15	BOOTYLICIOUS / Destiny's Child / Columbia
39	NEW		AM TO PM / Christina Milian / Def Soul/IDJMG
40	RE-ENTRY		SANDSTORM / Darude / Groovilicious/Strictly Rhythm

Billboard Adult Contemporary™ — September 15, 2001

This Week	Last Week	Weeks On	Title / Imprint/Promotion Label	Artist
1	1	16	NUMBER 1 (9 Weeks At Number 1) THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
2	2	27	THANK YOU Arista	Dido
3	3	39	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	5	31	ONLY TIME Reprise	Enya
5	4	43	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
6	6	18	MORE THAN THAT Jive	Backstreet Boys
7	7	20	ONE MORE DAY Arista Nashville	Diamond Rio
8	8	17	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
9	10	19	GHOST OF YOU AND ME Hollywood	BBMak
10	9	50	THIS I PROMISE YOU Jive	'N Sync
11	12	29	ANGEL Island/IDJMG	Lionel Richie
12	13	10	ALL OR NOTHING J	O-Town
13	14	76	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
14	11	11	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
15	15	101	I KNEW I LOVED YOU Columbia	Savage Garden
16	16	71	TAKING YOU HOME Warner Bros.	Don Henley
17	17	14	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
18	18	13	BURN Curb	Jo Dee Messina
19	19	54	THE WAY YOU LOVE ME Warner Bros.	Faith Hill
20	22	5	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
21	23	2	I WANT LOVE Rocket/Universal	Elton John
22	25	4	NEVER TOO FAR Virgin	Mariah Carey
23	21	8	DROPS OF JUPITER (TELL ME) Columbia	Train
24	24	5	LET HER GO AND START OVER Silvertone	Huey Lewis & The News
25	28	2	I'M ALREADY THERE BNA	Lonestar
26	26	6	WHO I AM DreamWorks	Jessica Andrews
27	27	6	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
28	30	4	YOU ARE THE BEST PART OF ME Columbia	Neil Diamond
29	RE-ENTRY		SOMEONE TO CALL MY LOVER Virgin	Janet
30	NEW		SOON Curb	LeAnn Rimes

Billboard Adult Top 40 Tracks™ — September 15, 2001

This Week	Last Week	Weeks On	Title / Imprint/Promotion Label	Artist
1	1	30	NUMBER 1 (9 Weeks At Number 1) DROPS OF JUPITER (TELL ME) Columbia	Train
2	2	16	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
3	3	30	HANGING BY A MOMENT DreamWorks	Lifehouse
4	4	11	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
5	5	21	THE SPACE BETWEEN RCA	Dave Matthews Band
6	6	28	DRIVE Immortal/Epic	Incubus
7	7	17	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
8	8	13	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
9	10	12	EVERYWHERE Maverick	Michelle Branch
10	9	33	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
11	12	10	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
12	13	13	BE LIKE THAT Republic/Universal	3 Doors Down
13	14	7	ONLY TIME Reprise	Enya
14	11	24	HERE'S TO THE NIGHT RCA	Eve 6
15	15	9	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
16	21	7	TURN OFF THE LIGHT DreamWorks ◄ AIRPOWER ►	Nelly Furtado
17	19	43	THANK YOU Arista	Dido
18	20	10	EXTRA ORDINARY Beyond	Better Than Ezra
19	16	22	MAD SEASON Lava/Atlantic	matchbox twenty
20	17	50	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
21	24	12	BAD DAY Epic	Fuel
22	25	9	NEVER LET YOU DOWN RCA	The Verve Pipe
23	23	10	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
24	22	11	HUNTER Arista	Dido
25	27	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
26	26	5	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
27	29	5	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
28	30	7	SOMEONE TO CALL MY LOVER Virgin	Janet
29	28	9	UNDER YOU Wind-up	Trickside
30	31	18	IN YOUR EYES Artemis	Jeffrey Gaines
31	33	4	SHORT SKIRT / LONG JACKET Columbia	Cake
32	32	7	LOVIN' EACH DAY A&M/Interscope	Ronan Keating
33	34	4	TROUBLE Capitol	Coldplay
34	35	3	THESE DAYS	Jennifer Paige
35	37	5	LIFE ON A CHAIN Columbia	Pete Yorn
36	NEW		ANALYSE MCA	The Cranberries
37	NEW		WHEREVER YOU WILL GO RCA	The Calling
38	36	2	HELLO RCA	Sugarbomb
39	NEW		PEACEFUL WORLD Columbia	John Mellencamp Featuring India.Arie
40	40	3	ALL OR NOTHING J	O-Town

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 247 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability © 2001, Billboard/BPI Communications.

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SEPTEMBER 15 2001 Billboard® HOT 100 Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	**I'm Real** (NUMBER 1 — 2 Wks at No. 1) Jennifer Lopez Feat. Ja Rule (Epic)
2	2	11	**Fallin'** Alicia Keys (J)
3	3	19	**Hit 'Em Up Style (Oops!)** Blu Cantrell (RedZone/Arista)
4	4	16	**Where The Party At** Jagged Edge With Nelly (So So Def/Columbia)
5	6	14	**U Remind Me** Usher (Arista)
6	5	21	**Let Me Blow Ya Mind** Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)
7	7	23	**It's Been Awhile** Staind (Flip/Elektra/EEG)
8	9	32	**Hanging By A Moment** Lifehouse (DreamWorks)
9	8	27	**Drops Of Jupiter (Tell Me)** Train (Columbia)
10	31	2	**You Rock My World** Michael Jackson (Epic)
11	10	13	**Someone To Call My Lover** Janet (Virgin)
12	12	8	**Izzo (H.O.V.A.)** Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
13	18	8	**Family Affair** Mary J. Blige (MCA)
14	11	5	**Because I Got High** Afroman (Universal)
15	14	10	**One Minute Man** Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)
16	13	23	**Peaches & Cream** 112 (Bad Boy/Arista)
17	15	16	**When It's Over** Sugar Ray (Lava/Atlantic)
18	19	31	**Drive** Incubus (Immortal/Epic)
19	21	8	**Differences** Ginuwine (Epic)
20	26	11	**Fill Me In** Craig David (Wildstar/Atlantic)
21	16	15	**All Or Nothing** O-Town (J)
22	20	7	**I'm A Thug** Trick Daddy (Slip-N-Slide/Atlantic)
23	17	10	**Contagious** The Isley Brothers (DreamWorks)
24	23	16	**The Space Between** Dave Matthews Band (RCA)
25	24	14	**I'm Just Talkin' About Tonight** Toby Keith (DreamWorks Nashville)
26	25	12	**Austin** Blake Shelton (Giant (Nashville)/WRN)
27	22	9	**Area Codes** Ludacris (Featuring Nate Dogg) (Def Jam South/IDJMG)
28	27	9	**I'm A Believer** Smash Mouth (DreamWorks/Interscope)
29	29	28	**Follow Me** Uncle Kracker (Top Dog/Lava/Atlantic)
30	34	9	**What I Really Meant To Say** Cyndi Thomson (Capitol Nashville)
31	33	10	**Only Time** Enya (Reprise)
32	28	20	**What Would You Do?** City High (Booga Basement/Interscope)
33	30	8	**Bad Boy For Life** P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)
34	32	14	**Where The Blacktop Ends** Keith Urban (Capitol (Nashville))
35	35	7	**Start The Commotion** The Wiseguys (Ideal/Mammoth/Hollywood)
36	41	5	**Angry All The Time** Tim McGraw (Curb)
37	45	5	**Can't Deny It** Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
38	38	9	**Only In America** Brooks & Dunn (Arista Nashville)
39	51	2	**Rock The Boat** Aaliyah (Blackground)
40	40	36	**Thank You** Dido (Arista)
41	39	7	**I Would've Loved You Anyway** Trisha Yearwood (MCA Nashville)
42	37	20	**I'm Already There** Lonestar (BNA)
43	49	4	**Where I Come From** Alan Jackson (Arista Nashville)
44	59	3	**Living It Up** Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)
45	47	5	**Turn Off The Light** Nelly Furtado (DreamWorks)
46	36	15	**Here's To The Night** Eve 6 (RCA)
47	50	7	**Be Like That** 3 Doors Down (Republic/Universal)
48	55	3	**Everywhere** Michelle Branch (Maverick)
49	43	8	**I Wanna Be Bad** Willa Ford (Lava/Atlantic)
50	54	4	**Smooth Criminal** Alien Ant Farm (New Noize/DreamWorks)
51	48	13	**Flavor Of The Weak** American Hi-Fi (Island/IDJMG)
52	44	15	**When I Think About Angels** Jamie O'Neal (Mercury (Nashville))
53	53	4	**Every Other Time** LFO (J)
54	57	6	**Six-Pack Summer** Phil Vassar (Arista Nashville)
55	46	4	**Feelin' On Yo Booty** R. Kelly (Jive)
56	—	1	**Ugly** Bubba Sparxxx (Beat Club/Interscope)
57	63	3	**Superman (It's Not Easy)** Five For Fighting (Aware/Columbia)
58	56	18	**Irresistible** Jessica Simpson (Columbia)
59	69	2	**How You Remind Me** Nickelback (Roadrunner)
60	71	2	**Complicated** Carolyn Dawn Johnson (Arista Nashville)
61	64	4	**Clint Eastwood** Gorillaz (Virgin)
62	68	2	**Lifetime** Maxwell (Columbia)
63	60	12	**Just In Case** Jaheim (Divine Mill/Warner Bros.)
64	66	5	**I Do!!** Toya (Arista)
65	—	1	**When God-Fearin' Women Get The Blues** Martina McBride (RLA Nashville)
66	62	13	**Schism** Tool (Tool Dissectional/Volcano)
67	—	1	**Love Of My Life** Brian McKnight (Motown/Universal)
68	67	17	**There You'll Be** Faith Hill (Hollywood/Warner Bros.)
69	—	1	**Dance With Me** 112 (Bad Boy/Arista)
70	—	1	**Love Of A Woman** Travis Tritt (Columbia (Nashville))
71	75	8	**Bad Day** Fuel (Epic)
72	61	3	**Fat Lip** Sum 41 (Island/IDJMG)
73	73	6	**Set It Off** Juvenile (Cash Money/Universal)
74	—	1	**I'll Fly With You (L'amour Toujours)** Gigi D'Agostino (Arista)
75	—	1	**I'm A Survivor** Reba (MCA Nashville)

● Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 874 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

SEPTEMBER 15 2001 Billboard® HOT 100 Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	**Someone To Call My Lover** (NUMBER 1 — 3 Wks at No. 1) Janet (Virgin)
2	74	4	**Where The Party At** Jagged Edge With Nelly (So So Def/Columbia)
3	2	8	**Loverboy** Mariah Carey Feat. Cameo (Virgin)
4	4	9	**This Is Me** Dream (Bad Boy/Arista)
5	7	6	**Raise Up** Petey Pablo (Jive)
6	3	11	**Purple Hills** D12 (Shady/Interscope)
7	5	9	**Bootylicious** Destiny's Child (Columbia)
8	8	11	**My Projects** Coo Coo Cal (Infinity/Tommy Boy)
9	6	15	**Fill Me In** Craig David (Wildstar/Atlantic)
10	9	9	**Don't Mess With The Radio** Nivea (Jive)
11	10	15	**Austin** Blake Shelton (Giant (Nashville)/WRN)
12	13	11	**There She Goes** Babyface (Arista)
13	11	9	**Take You Out** Luther Vandross (J)
14	12	9	**All Or Nothing** O-Town (J)
15	16	25	**Fiesta** R. Kelly Feat. Jay-Z (Jive)
16	14	15	**I Wanna Be Bad** Willa Ford (Lava/Atlantic)
17	15	12	**She's All I Got** Jimmy Cozier (J)
18	17	16	**I Do!!** Toya (Arista)
19	20	54	**Can't Fight The Moonlight** LeAnn Rimes (Curb)
20	—	1	**Knives Out** Radiohead (Capitol)
21	19	4	**Give** The Donz (Heartless)
22	18	19	**La Bomba** Azul Azul (Sony Discos)
23	22	9	**Hey Hey** Athena Cage (Priority)
24	21	3	**Crystal** New Order (Reprise)
25	38	12	**U Remind Me** Usher (Arista)
26	—	1	**Chillin' In Your Benz** Ezikiel (Real Deal/Orpheus)
27	25	3	**Po' Punch** Po' White Trash And The Trailer Park Symphony [illegible]
28	23	10	**Cluck Cluck** The Product G&B (Yclef/J)
29	—	1	**Living It Up** Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)
30	24	24	**Stranger In My House** Tamia (Elektra/EEG)
31	27	5	**Enjoy Yourself** Allure (MCA)
32	26	17	**Keep It Real** Keli Mack (Rising Hi)
33	—	1	**Everything U R** Lindsay Pagano (Warner Bros.)
34	36	19	**What It Feels Like For A Girl** Madonna (Maverick/Warner Bros.)
35	37	6	**Let's Be Friends** TaTa + Brenda (Heartless)
36	—	1	**We Right Here** DMX (Ruff Ryders/Def Jam/IDJMG)
37	31	10	**Love It** Bilal (Moyo/Interscope)
38	—	1	**Bye Bye Baby** [illegible] (Heavenly)
39	30	5	**Family Affair** Mary J. Blige (MCA)
40	29	19	**Angel** Shaggy Feat. Rayvon (MCA)
41	28	17	**What I Really Meant To Say** Cyndi Thomson (Capitol (Nashville))
42	32	16	**Miss California** Dante Thomas (Rat Pack/Elektra/EEG)
43	33	14	**None Tonight** Lil Zane (Worldwide/Priority)
44	72	2	**Bounce** Survivalist (Fo Life/[illegible])
45	40	12	**On A Night Like This** Trick Pony (Warner Bros. (Nashville)/WRN)
46	35	19	**Never Had A Dream Come True** S Club 7 (A&M/Interscope)
47	39	7	**Used To Love** Keke Wyatt (MCA)
48	41	7	**The Real Me** [illegible] (Priority)
49	42	6	**All My Thugs** Young Phantom (Heartless)
50	55	2	**Ghetto Girls** Lil Bow Wow (So So Def/Columbia)
51	56	34	**Don't Tell Me** Madonna (Maverick/Warner Bros.)
52	34	11	**Hit 'Em Up Style (Oops!)** Blu Cantrell (RedZone/Arista)
53	48	29	**Like, Wow!** Leslie Carter (DreamWorks)
54	44	5	**I Feel Loved** Depeche Mode (Mute/Reprise)
55	—	1	**Grippin Grain** The Young Millionaires (Urban Sports/Urban Dreams)
56	49	4	**50 Playaz Deep** Drunken Master Feat. [illegible]
57	45	13	**Lovin' Each Day** Ronan Keating (A&M/Interscope)
58	43	5	**Without You** Digital Allies Feat. [illegible]
59	50	13	**No More (Baby I'ma Do Right)** 3LW (Nine Lives/Epic)
60	65	47	**Music** Madonna (Maverick/Warner Bros.)
61	—	1	**Ugly** Bubba Sparxxx (Beat Club/Interscope)
62	53	43	**South Side** Moby Feat. Gwen Stefani (V2)
63	57	18	**Survivor** Destiny's Child (Columbia)
64	63	10	**A Whiter Shade Of Pale** Sarah Brightman (Nemo Studio/Angel)
65	59	2	**Candy** Foxy Brown Feat. Kelis (Def Jam/IDJMG)
66	60	6	**Fallin'** Alicia Keys (J)
67	52	25	**Get Over Yourself** Eden's Crush (143/London-Sire)
68	—	26	**The One I Gave My Heart To** Aaliyah (Blackground/Atlantic)
69	—	41	**One More Chance/Stay With Me** The Notorious B.I.G. (Bad Boy/Arista)
70	46	10	**Make It Vibrate** [illegible]
71	—	1	**Somethin' In The Water** Jeffrey Steele (Monument)
72	58	11	**Paradise** Kaci (Curb)
73	—	41	**Soul Sista** Bilal (Moyo/Interscope)
74	64	3	**Hidden Place** Björk (Elektra/EEG)
75	51	24	**Missing You** Case (Def Soul/IDJMG)

● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	2	11	I'M REAL	Jennifer Lopez Featuring Ja Rule	1
2	2	1	14	FALLIN'	Alicia Keys	1
				GREATEST GAINER / SALES		
3	6	6	16	WHERE THE PARTY AT	Jagged Edge With Nelly	3
4	3	3	13	SOMEONE TO CALL MY LOVER	Janet	3
5	4	4	20	HIT 'EM UP STYLE (OOP51)	8ia Cantrell	2
6	7	7	14	U REMIND ME	Usher	1
7	5	5	21	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani	2
8	8	8	23	IT'S BEEN AWHILE	Staind	7
9	9	9	27	DROPS OF JUPITER (TELL ME)	Train	5
10	10	10	32	HANGING BY A MOMENT	Lifehouse	2
				GREATEST GAINER / AIRPLAY		
11	34	—	2	YOU ROCK MY WORLD	Michael Jackson	11
12	18	23	8	FAMILY AFFAIR	Mary J. Blige	12
13	14	14	8	IZZO (H.O.V.A.)	Jay-Z	13
14	12	11	23	PEACHES & CREAM	112	4
15	13	20	5	BECAUSE I GOT HIGH	Afroman	13
16	16	17	10	ONE MINUTE MAN	Missy "Misdemeanor" Elliott	16
17	17	15	15	FILL ME IN	Craig David	15
18	15	13	16	WHEN IT'S OVER	Sugar Ray	13
19	11	12	15	ALL OR NOTHING	O-Town	3
20	20	16	31	DRIVE	Incubus	9
21	21	18	17	AUSTIN	Blake Shelton	18
22	25	30	8	DIFFERENCES	Ginuwine	22
23	23	26	9	I'M A THUG	Trick Daddy	23
24	22	22	18	THE SPACE BETWEEN	Dave Matthews Band	22
25	27	28	9	I'M A BELIEVER	Smash Mouth	25
26	19	21	10	CONTAGIOUS	The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs	19
27	28	32	14	I'M JUST TALKIN' ABOUT TONIGHT	Toby Keith	27
28	26	19	26	WHAT WOULD YOU DO?	City High	8
29	24	25	10	AREA CODES	Ludacris Featuring Nate Dogg	24
30	32	36	10	ONLY TIME	Enya	30
31	36	38	16	WHAT I REALLY MEANT TO SAY	Cyndi Thomson	31
32	29	29	28	FOLLOW ME	Uncle Kracker	5
33	31	31	7	START THE COMMOTION	The Wiseguys	31
34	30	27	15	I WANNA BE BAD	Willa Ford	22
35	33	34	8	BAD BOY FOR LIFE	P. Diddy, Black Rob & Mark Curry	33
36	50	53	9	CAN'T DENY IT	Fabolous Featuring Nate Dogg	36
37	35	35	14	WHERE THE BLACKTOP ENDS	Keith Urban	35
38	46	54	5	ANGRY ALL THE TIME	Tim McGraw	38
39	42	48	5	TURN OFF THE LIGHT	Nelly Furtado	39
40	61	78	3	LIVING IT UP	Ja Rule Featuring Case	40
41	48	55	8	BE LIKE THAT	3 Doors Down	41
42	44	45	9	ONLY IN AMERICA	Brooks & Dunn	42
43	52	62	3	EVERYWHERE	Michelle Branch	43
44	43	41	36	THANK YOU	Dido	3
45	57	—	2	ROCK THE BOAT	Aaliyah	45
46	45	52	7	I WOULD'VE LOVED YOU ANYWAY	Trisha Yearwood	45
47	47	51	4	EVERY OTHER TIME	LFO	47
48	41	42	20	I'M ALREADY THERE	Lonestar	24
49	56	71	4	WHERE I COME FROM	Alan Jackson	49
50	37	24	15	BOOTYLICIOUS	Destiny's Child	1
51	38	39	15	HERE'S TO THE NIGHT	Eva 6	30
52	58	72	4	SMOOTH CRIMINAL	Alien Ant Farm	52
53	49	43	13	FLAVOR OF THE WEAK	American Hi-Fi	41
54	55	56	16	I DO!!	Toya	32
55	88	98	3	UGLY	Bubba Sparxxx	55
56	51	44	15	WHEN I THINK ABOUT ANGELS	Jamie O'Neal	35
57	53	59	4	FEELIN' ON YO BOOTY	R. Kelly	53
58	62	74	6	SIX-PACK SUMMER	Phil Vassar	58
59	60	69	3	SUPERMAN (IT'S NOT EASY)	Five For Fighting	59
60	78	80	6	RAISE UP	Petey Pablo	60
61	54	37	18	IRRESISTIBLE	Jessica Simpson	15
62	40	33	13	PURPLE HILLS	D12	19
63	65	70	4	CLINT EASTWOOD	Gorillaz	63
64	75	—	2	HOW YOU REMIND ME	Nickelback	64
65	77	—	2	COMPLICATED	Carolyn Dawn Johnson	65
66	72	—	2	LIFETIME	Maxwell	66
67	64	58	12	JUST IN CASE	Jaheim	52
68	69	67	8	BAD DAY	Fuel	64
				HOT SHOT DEBUT		
69	NEW		1	WHEN GOD-FEARIN' WOMEN GET THE BLUES	Martina McBride	69
70	67	73	13	SCHISM	Tool	67
71	71	64	17	THERE YOU'LL BE	Faith Hill	10
72	82	85	8	ON A NIGHT LIKE THIS	Trick Pony	72
73	NEW		1	DANCE WITH ME	112	73
74	NEW		1	LOVE OF MY LIFE	Brian McKnight	74
75	74	66	6	SET IT OFF	Juvenile	66
76	NEW		1	LOVE OF A WOMAN	Travis Tritt	76
77	66	75	3	FAT LIP	Sum 41	66
78	79	79	7	I'LL FLY WITH YOU (L'AMOUR TOUJOURS)	Gigi D'Agostino	78
79	70	68	12	WHAT IT IS	Violator Featuring Busta Rhymes	63
80	76	65	17	MORE THAN THAT	Backstreet Boys	27
81	NEW		1	I'M A SURVIVOR	Reba	81
82	68	50	16	MUSIC	Erick Sermon Featuring Marvin Gaye	22
83	63	60	11	THE WAY	Jill Scott	60
84	59	46	14	DOWNTIME	Jo Dee Messina	46
85	92	92	4	AM TO PM	Christina Milian	85
86	86	86	19	THIS IS ME	Dream	39
87	83	83	6	CRAWLING	Linkin Park	79
88	80	57	14	SHE'S ALL I GOT	Jimmy Cozier	26
89	73	49	13	LOVERBOY	Mariah Carey Featuring Cameo	2
90	81	77	9	TAKE YOU OUT	Luther Vandross	26
91	89	84	7	MY PROJECTS	Coo Coo Cal	81
92	97	95	9	SANDSTORM	Darude	83
93	84	63	11	LAREDO	Chris Cagle	60
94	91	88	4	GIRL NEXT DOOR	Musiq Soulchild Featuring Ayana	88
95	87	76	17	WAIT A MINUTE	Ray J Featuring Lil' Kim	30
96	96	93	7	CASTLES IN THE SKY	Ian Van Dahl Featuring Marsha	93
97	93	87	20	CAN'T BELIEVE	Faith Evans Featuring Carl Thomas	56
98	85	61	12	WHILE YOU LOVED ME	Rascal Flatts	60
99	94	89	20	MAD SEASON	matchbox twenty	48
100	90	81	8	THE ROCK SHOW	Blink-182	71

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability indicates retail single available and is based upon Recording Industry Association Of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi Single available. Cassette Single available. Vinyl Maxi Single available. Vinyl Single available. Cassette Maxi Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for or respectively, based on availability. ©2001 Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store music merchant and internet sales reports collected, compiled, and provided by SoundScan.

Singles and Tracks Song Index™

Chort Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Lotin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackla Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo' Reel, ASCAP) RBH 70

50 PLAYAZ DEEP (Warner-Tamerlane, BMI/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dra, ASCAP), WBM, RBH 95

—A—

ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) LT 14

AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Gravitron, SESAC), WBM, CS 45

ALL MY THUGS (Heartless, ASCAP/The New Mayor Of Compton, ASCAP) RBH 96

ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 19

ALWAYS WAS (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 40

AMAME (Ambernel, BMI/TN Ediciones, BMI) LT 30

AMORCITO MIO (Edimusa, ASCAP) LT 28

AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 85

ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughmessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 16

ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 8; H100 38

AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nata Dogg, BMI/LehsemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 29; RBH 14

AUSTIN (Talbot, BMI/Kirstisongs, ASCAP), WBM, CS 2; H100 21

EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 15

AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 3

—B—

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell B Co., ASCAP) CS 55

BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeasy, BMI/Dors-D, ASCAP/OKG, BMI), HL, H100 35; RBH 16

BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 68

BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP), HL, RBH 60

BATTER UP (Jackie Frost, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Publishing Designee, BMI/EMI Belfast, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP), HL, RBH 85

BEAUTIFUL (ALL THAT YOU COULD BE) (BMG Songs, ASCAP/Chappell B Co., ASCAP/R.M.B., ASCAP), HL/WBM, CS 47

BECAUSE I GOT NIGH (Publishing Designee, BMI/Universal, ASCAP/Afroman, ASCAP) H100 15; RBH 44

BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 41

BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 10

BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 50; RBH 35

BOUNCE (Carnival Beats, BMI/Fo Lifa, BMI) RBH 87

BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI) CS 53

BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 53

BURN (Not Listed) RBH 83

BYE BYE BABY (Heavenly Tunes, BMI) RBH 92

—C—

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 11

CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 48

CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciarra June, ASCAP/Zomba, ASCAP/Ill Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, H100 97; RBH 38

CAN'T DENY IT () Brasco, ASCAP/Desert Storm, BMI/Cyphercleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 36; RBH 18

CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC) CS 49

CARTAS MARCADAS (Pham, BMI/Peer Int'L, BMI) LT 41

CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Val's Child, ASCAP) RBH 74

CASTLES IN THE SKY (Rocks, ASCAP) H100 96

CHILLIN' IN YOUN BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angeli, ASCAP) RBH 77

CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 63

COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixia Stars, ASCAP), HL, CS 38

COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 25

COMO LLEGO A TU AMOR (Lanfranco, ASCAP) LT 43

COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 4

COMO OLVIDAR (Ventura, ASCAP) LT 24

COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 1

COMO SE LO EXPLICO AL CORAZON (Negrele) LT 27

COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemora Avenue, ASCAP), HL/WBM, CS 10; H100 65

CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 6

CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 26; RBH 7

CONTESTAME (Lideres, ASCAP/Crazy Mood, ASCAP) LT 31

CORAZON DE MUJER (Not Listed) LT 22

CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 87

CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 44

—D—

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP) H100 73, RBH 31

OERECHO A LA VIDA (Peer Int'l., BMI) LT 32

OESPRECIADO (Vander, ASCAP) LT 12

DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 22; RBH 6

DIME (Warner-Tamerlane, BMI), WBM, LT 49

DIME CORAZON (Warner/Chappell) LT 34

DON'T PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 58

DOS CORAZONES, DOS HISTORIAS (WB, ASCAP) LT 42

DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 69

DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenua, ASCAP), HL, CS 14; H100 84

DRIVE (EMI April, ASCAP/Hungtikeyora, ASCAP), HL, H100 20

DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Baneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 9

—E—

ENJOY YOURSELF (Proceed, BMI/Divine MiR, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 54

EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 47

EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 43

—F—

FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 4

FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 12; RBH 3

FAST LANE (Jazzmen, BMI/Buttarwood, BMI/Mika City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 41

FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 77

FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 57; RBH 15

FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 33

FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 17; RBH 51

FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 53

FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 32

FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 75

—G—

GANGSTA (LOVE 4 THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 62

GETTING THERE (Universal-PolyGram International, ASCAP/Terri-OOO, ASCAP), WBM, CS 56

GET UN FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 42

GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL/WBM, RBH 57

THE GIRLIES (Big P, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Easy Does It, ASCAP/E.M. Marl International, ASCAP/Screen Gems-EMI, BMI), HL, RBH 71

GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, H100 94; RBH 34

GIVE (Heartless, ASCAP/New Beginning, ASCAP/Here And Now, ASCAP/Ha-La, ASCAP) RBH 82

GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 34

GRIMEY (Off Da Yelzabulb, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 65

GRIPPIN GRAIN (King Kendrick, BMI) RBH 93

—H—

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 10

HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 23

HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracal, BMI/Songs Of Universal, BMI), HL/WBM, CS 31

HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI), HL, H100 51

HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 5

HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 22

HOW YOU REMIND ME (Warner-Tamarlane, BMI/Nickelback, SOCAN), WBM, H100 64

—I—

I AM A MAN OF CONSTANT SORROW (Public Domain), HL, CS 60

I DO!! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 54

I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Dreyton Goss, BMI) RBH 100

IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 35

I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Madia Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 78

ILUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Ouchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, HBH 59

I'M A BELIEVER (Stonabridge, SESAC/Foray, SESAC), HL, H100 25

I'M ALREADY THENE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM, CS 15; H100 48

I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 17; H100 B1

I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 23; RBH 9

I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 27

I'M LOOKIN' (Nicole Wray, BMI/Chrysalis, BMI/I Want My Daddy's Records, ASCAP/WB, ASCAP/Jahqae Joints, SESAC/Universal Tunes, SESAC/Eddie F., ASCAP/Sharay's, ASCAP), WBM, RBH 98

I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/Mawkeens, ASCAP/Slavery, BMI/DJ Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP), HL, H100 1; RBH 2

I'M TRYIN' (Pacific Wind, SESAC/414, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 21

IN ANOTHEN WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 36

IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/Universal-PolyGram Intarnational, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 61

IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 B

I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 34

I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 32

I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 6; H100 46

IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 13; RBH 5

—J—

JOHN DOE (Smelzgood, ASCAP) RBH 39

JUST A BABY BOY (Show You How Daddy Ball, ASCAP/Zovektion, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH B1

JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 67; RBH 21

JUST LET ME BE IN LOVE (Hamstem Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Songs, BMI), HL/WBM, CS 37

—K—

KEEP IT REAL (Kannike Does It, ASCAP/Emma's Dream, BMI/Roach Power, ASCAP/Denver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 89

KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 40

—L—

LA CALANDRIA (Not Listed) LT 21

LA GRAN NOCHE (Flamingo, BMI) LT 20

LAREDO (Mark Hybner, ASCAP) H100 93

LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 7; RBH 45

LET'S BE FRIENDS (Heartless, ASCAP/Big Flex, ASCAP) RBH 88

LET'S NIDE (Not Listed) RBH 68

LETTEN 2 MY UNBORN (Amaru, ASCAP/Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), WBM, RBH 99

LIFE DON'T NAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 52

LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 66; RBH 20

LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/Ona Shot Deal, SESAC/Stone Diamond, BMI) RBH 64

LIVING IT UP (Slavery, ASCAP/White Rhmo, BMI/Lil Rob, BMI/OJ Irv, BMI/Black Bull, ASCAP/Jobeta, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 40; RBH 13

LOCO (Ser-Ca, BMI) LT 48

LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), HL/WBM, NBH 47

LOVE OF A WOMAN (Songs Of Lastrada, BMI) CS 18; H100 76

LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 74; RBH 22

LOVENBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 89, RBH 37

LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 24

LUNCH OR DINNER (Mike City, BMI) RBH 76

—M—

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 63

MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 99

THE MAN HE WAS (Notewrite, BMI/Fiddlestock.BMI/Coburn, BMI), WBM, CS 51

MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 29

MAYONESA (Fonomusic, ASCAP) LT 44

ME LIBERE (Not Listed) LT 19

ME VAS A EXTRANAR (Vander, ASCAP) LT 7

MI FANTASIA (TN Ediciones, BMI) LT 17

MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedaDreams, BMI), HL/WBM, H100 80

MONE THAN WHAT I WANTED (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 90

MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 16

MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/Tha Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 82; RBH 24

MY PROJECTS (From The Pit, ASCAP/Thera's A Whole In The Bucket, ASCAP) H100 91; RBH 32

—N—

NEVEN LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 27

NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 46

NO ME CONOCES AUN (Edimonsa, ASCAP) LT 5

NO TE PODIAS QUEDAR (Seg Son, BMI) LT 18

NOT YOUN FRIEND (Tyma 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 94

NO VALE LA PENA (Not Listed) LT 9

—O—

O ME VOY O TE VAS (Crisma, SESAC) LT 2

ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 13; H100 72

ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 16, RBH 8

ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 5; H100 42

ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 30

—P—

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 14; RBH 29

PERO NO ME AMA (PMC, ASCAP) LT 36

PLEASE DON'T MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 67

PO' PUNCN (Swole, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 73

POR AMAR ASI (Seber) LT 40

PUEOEN OECIR (EMOA, ASCAP) LT 8

A PUNTO DE CARAMELO (Not Listed) LT 45

PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 62; NBH 61

—Q—

QUISIERA (Karen, ASCAP) LT 35

—R—

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 60; RBH 19

NEAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 20

RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) CS 41

THE ROCK SHOW (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 100

ROCK THE BOAT (Harbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), WBM, H100 45; RBH 12

ROUNO & ROUNO (Jonell, BMI/DJ Hi-Tek, BMI) RBH 66

—S—

SAINTS & ANGELS (House Of Fame, ASCAP) CS 48

SANOSTORM (BMG Finland), HL, H100 92

SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 70

SECRETO OE AMOR (Vander, ASCAP) LT 29

SERA PORQUE TE AMO (Not Listed) LT 38

SET IT OFF (Money Mack, BMI) H100 75; RBH 25

SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 19

SHE'S ALL I GOT (Mika City, BMI) H100 88; RBH 28

SHINE (Money Mack, BMI) RBH 52

SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 43

SI QUIERES (BMG Songs, ASCAP) LT 23

SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 9; H100 58

SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 49

SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 52

SOLEDAD (Not Listed) LT 47

SOMBRAS... NADA MAS (WB, ASCAP) LT 33

SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 4; RBH 11

SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 79

SOMETHIN' IN THE WATEN (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 39

THE SPACE BETWEEN (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 24

START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unert Catalog, BMI), HL/WBM, H100 33

SUERTE HE TENIDO (Not Listed) LT 26

SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 59

SUPERWOMAN PT. II (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/J Brasco, ASCAP/Desert Storm, BMI), HL/WBM, RBH 46

SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 30

—T—

TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 90; RBH 27

TE NE PROMETIDO (Not Listed) LT 37

TELL ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 50

THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 44

THAT'S A PLAN (Wamar-Tamerlana, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 28

THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/414, SESAC), HL, CS 57

THERE YOU'LL BE (Realsongs, ASCAP), HL/WBM, CS 42; H100 71

THIS IS ME (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 86; RBH 86

THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), HL/WBM, CS 26

TU CONVENCELA (WB, ASCAP), WBM, LT 39

TU ERES AJENA (J&N, ASCAP) LT 46

TUNN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 39

—U—

UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI), WBM, H100 55; RBH 23

U GOT IT BAD (U R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC), HL, RBH 58

U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 6, RBH 10

USEO TO LOVE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 91

—W—

WAIT A MINUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 95

THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 83; RBH 26

WEEKENO (Kharatroy, ASCAP/B Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 80

WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 72

WE NEED A RESOLUTION (Herbilicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 50

WE RIGHT NERE (Boomer X, ASCAP/54vill, BMI) RBH 43

WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T.J. Beats, BMI) RBH 36

WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, RBH 56

WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 3; H100 31

WHAT IT IS (T'Ziah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 79; RBH 30

WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP), HL, H100 28

WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 12; H100 69

WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 11; H100 56

WHEN IT'S OVEN (Warner-Tamerlane, BMI/E Equals, BMI), WBM, H100 18

WHEN YOU COME BACK DOWN (Howdy Skies, ASCAP/Universal, ASCAP/Bicameral, BMI/Mighty Nice, BMI), HL/WBM, CS 59

WHEBE DOES IT NURT (Sony/ATV Tree, BMI), HL, CS 54

WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 7; H100 49

WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP), WBM, CS 4; H100 37

WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 3; RBH 1

WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI), HL, H100 98

WHO WE BE (Boomer X, ASCAP/54vill, BMI) RBH 84

WITH ME (Sony/ATV Tunes, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 25

WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 33

WRONG IDEA (Denver Street, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Double Dollar Sign, ASCAP/Universal-Songs Of PolyGram International, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP), HL, RBH 97

—Y—

YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI) LT 13

YOU CAN'T TOUCH ME (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/Nikki-Poo, BMI/AsiahTown, BMI), HL/WBM, RBH 78

YOU GETS NO LOVE (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Michaelangelo Saulsberry, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Haleem, ASCAP/Scamon, ASCAP/Willcoil, BMI), HL, RBH 55

YOU ROCK MY WORLD (Mijac, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Generations Third, BMI), HL/WBM, H100 11; RBH 17

Y YA DESPUES (Ser-Ca, BMI) LT 50

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Billy Joel

Continued from page 7

music, further probing reveals that Joel is actually a little apprehensive about being aligned and compared with those composers who have become his heroes.

"I'm still at a point where I feel like a student discovering a treasure trove of goodies that will make me better and smarter," Joel says with a grin. "Ain't that a kick in the ass? An old guy like me feeling like a kid again. But that's precisely the case. To allow my name to be mentioned in the same breath as the masters is not something I'm comfortable with."

To Joel, recipient in 1994 of the Billboard Century Award, *Fantasies & Delusions* can more accurately be viewed as "a toe in the water" of the classical genre. "More times than not, I refer to this project as instrumental piano music of the romantic era. It carries the influence of 19th-century music, but it's cross-pollinated with other elements, some of which are undeniably modern. It's melodic and singable. I don't think that I could write music that wasn't."

Defining the style of his current creation is less stressful for the artist—whose last studio recording was 1993's widely praised *River of Dreams*—than addressing the fact that he's not likely to record another collection of pop and rock tunes anytime in the foreseeable future.

"I'm just not in the mood for that right now," Joel asserts. "If I forced myself to write a rock record, it would flat-out suck. I have absolutely nothing to say in that medium at the moment—which is important for me as an artist to acknowledge. I'm sure that I'll revisit rock'n'roll somewhere down the line. But I honestly don't know when. I can't imagine that this is music to the ears of people at my label, but there's nothing I can do about that right now."

In truth, Columbia executives say they're pleased to be working *Fantasies & Delusions*.

"Billy Joel has given us some of the most memorable and meaningful pop music of the past three decades," notes Don Ienner, president/chairman of Columbia Records Group. "Having mastered the worlds of pop and rock in the 20th century, Billy is following his artistic vision into the classical realm. It's inspiring to see a musician of his caliber opening up to the world of classical music for his fans in the 21st century."

Adds Greg Linn, VP of marketing for the label, "We're proud of him for making this record on his own terms, and we're committed to making it succeed for him on a commercial level."

Linn notes that part of the label's plan is to introduce *Fantasies & Delusions* to listeners who might not otherwise seek out a classical recording. Part of that plan includes issuing *The Essential Billy Joel*, a compilation of his pop and rock hits, on the same day. Linn says, "We're encouraging retailers to rack the two albums next to each other in hopes that it will inspire people to give the new one a fair listen."

It's an idea that some retailers think will do the trick in establishing a strong initial sales presence for *Fantasies & Delusions*.

"There's a core of die-hard fans who are going to buy this just because it's Billy Joel, and that's a good thing," says James Lonten, manager of a Borders Books & Music store in New York City. "Placing the hits package next to the new album will draw attention. From there, the music will have to do the rest. It's a charming record that I think will find a nice-sized audience."

But will classical purists embrace this project? "That's a tough one," Lonten says. "At the minimum, purists should and will respect the reverence with which he's approaching them and their music. He's not storming into their territory and insisting that he knows it all. That'll help him in the long run."

Joel is admittedly braced for the worst—particularly from critics. "They can be savage, but they're brilliant, too," he says with a laugh. "Rock critics hit you with a hammer, but classical critics use a scalpel. They're exquisite in their mauling of you and your work. I'm ready to be dismissed as irrelevant."

Part of that assumption is due to the fact that much of *Fantasies & Delusions* is cast in 19th-century music, a style Joel contends has been out of favor with both critics and purists for a long time.

"That period of music is viewed as being too sweet, too melodic, and too romantic," Joel says. "It's been looked at with disdain for a long time. With that in mind, I'm trying to find the irony and humor in the fact that it's the first kind of music I gravitated toward as a writer."

Ultimately, Joel is hopeful that listeners will hear something fresh and appealing in his compositions. "Maybe I'm insane. But that's why I called the album *Fantasies & Delusions*. I was crazy enough to do something that nobody thought I could or should do."

The seeds of this project were first sown eight years ago, when Joel found himself at home one evening, listening at the urging of a friend to the work of Beethoven. He says it was an experience akin to "getting stoned. The rush in hearing his work reminded me of how I felt when I first discovered rock'n'roll. It was like a door was unlocked to a world full of possibilities."

> *'If I forced myself to write a rock record, it would flat-out suck. I have absolutely nothing to say in that medium at the moment—which is important for me to acknowledge.'*
>
> —BILLY JOEL

From there, Joel began to expand his palette to include the compositions of Brahms and Mozart. "The deeper I got as a listener, the more I wanted to try and create a similar kind of music. In retrospect, it was ballsy and somewhat intimidating. But it was also exhilarating."

Even though his first pieces were admittedly "pretty bad," Joel forged forward. "After all, my first rock pieces weren't good either. It was a matter of learning a new vernacular. The more errors I made, the better I became."

Joel's "light-bulb" moment came when he started to compare the composition of instrumental piano music with writing a pop song.

"I realized that writing pop music is like creating art inside a box," Joel says. "The parameters are specific, and they can be frustrating and confining. In writing the pieces that became this project, I allowed the music to take me further than I'd done previously. I kicked out the sides of the box. Instead of finding a theme or a point and repeating it over and over, I let the music unfold and follow a natural conclusion. In many ways, it was like being freed from prison. There were no boundaries."

The self-published ASCAP artist further liberated himself when he decided to employ Richard Joo, a classical concert pianist, to bring his compositions to life in recorded form.

"Let's face it, I'm a ham-fisted rock-piano player," Joel says. "I'm a man with performance limitations trying to compose music without borders. Richard gave the sounds and ideas in my mind beautiful, earthly physicality."

Joo was only one of a community of young classical musicians and composers Joel found himself connecting with when he left the comfort of his Long Island, N.Y., home studio to complete *Fantasies & Delusions* in Vienna: "They gave me emotional nourishment as I waded through the writing process. They're as crazy as young rock'n'rollers, and they encouraged me to not be dogged by anything. They encouraged me to be proud of my roots and embrace how they directly influence this new music I'm making."

They also encouraged Joel's method of writing, which the artist says is reminiscent of Beethoven's.

"I relate to him more than anyone," he says. "Like him, I write in fits and starts. If you see his original notations, you see nothing but gouges and scratches. He struggled with and labored over every note of his music. He was very much a human being. To me, that's what makes his music so wonderful. He explored all of the turmoil in his heart and soul as he made music. It didn't just flow out of him like water."

With *Fantasies & Delusions* complete, the self-managed Joel is dividing his time between promoting this project and mapping out his next one. He'll spend much of the fall doing a series of master classes at music colleges and performing arts centers throughout the U.S. The tour will be booked by Dennis Arfa of AGI in New York City. Joo will join Joel for the tour, which will offer compositions from the new album, as well as a handful of pop classics.

"It will be scary, but thrilling to bring this music out in front of people," Joel says. "I get butterflies in my stomach thinking about it."

By the start of 2002, Joel hopes to return to Vienna and begin shaping new ideas into full compositions. His goal is to add another instrument, such as cello or violin, to his piano arrangements.

"It's all about taking baby steps for me," Joel says. "I look at what Paul [McCartney] did, and I marvel at his bravery and ambition. He did full orchestrations and symphonies. He dove into the deep end of the pool. Personally, I prefer to keep it small and be certain of what I'm doing every step of the way."

Joel's also planning to venture into the 20th century for influence: "At this point, it's pure experimentation. I have no master plan. I'm just educating myself and immersing myself in this music. I'm enjoying myself in ways that I never have before as an artist. At the end of the day, nothing else matters."

NEWSLINE...

Three of this year's five Kennedy Center Honors recipients, announced Sept. 5, are musicmakers supreme, and another is best known for singing a certain tune: Actress/singer Julie Andrews will join master producer/arranger/composer/trumpeter Quincy Jones; opera tenor great Luciano Pavarotti; and renowned classical pianist Van Cliburn at the Kennedy Center gala in Washington, D.C., Dec. 1-2, along with actor Jack Nicholson. **BILL HOLLAND**

Spanish-language network Telemundo has secured the exclusive Spanish-language rights to air a preview of the Latin Grammys, according to Alan Sokol, COO of Telemundo Communications Group. Coverage will include arrival of stars, backstage interviews, and the presentation of those awards given prior to CBS' live broadcast of the main ceremony. Telemundo's coverage will air live from the Great Western Forum 7-9 p.m. Sept. 11. Telemundo also has the rights to the Billboard Latin Music Awards, which take place in May. **LEILA COBO**

Emmylou Harris, Mary Chapin Carpenter, Bruce Cockburn, Nanci Griffith, Steve Earle, and John Prine will kick off a series of Concerts for a Landmine-Free World, performing in Washington, D.C., Sept. 19 at the Birchmere club and Sept. 20 at the Warner Theater. The project's longtime supporter is Sen. Patrick Leahy, D-Vt., chairman of the Senate Judiciary Committee. **BILL HOLLAND**

Elvis Presley, Doris Akers, Wendy Bagwell & the Sunliters, Keith Green, Kurt Kaiser, Larry Norman, the Rambos, and Albertina Walker will be inducted into the Gospel Music Assn. (GMA) Hall of Fame during a special ceremony Nov. 27 at Nashville's Ryman Auditorium. The event, which marks the first time the induction ceremony has been open to the public, will include special performances and tributes to the inductees. Established in 1971, the GMA Gospel Music Hall of Fame has inducted 122 members since its inception, among them Andraé Crouch, Tennessee Ernie Ford, the Oak Ridge Boys, Petra, Mahalia Jackson, Thomas A. Dorsey, the Fairfield Four, Billy Graham, and the Jordanaires. Selection into the Hall of Fame is made by about 300 members of the GMA Gospel Music Hall of Fame electorate, each of whom has at least 10 years' experience in the gospel music field. **DEBORAH EVANS PRICE**

Gospel Music Association

Nederlander Concerts and House of Blues Concerts (HOB) have reached an agreement to cross-promote Los Angeles venues the Greek Theatre and the Universal Amphitheatre. The promoters had been bitterly at odds over the bidding process to operate the Greek (*Billboard Bulletin*, June 19), but Nederlander submitted an uncontested bid Sept. 4 to operate the venue. HOB continues to have exclusive operating rights at Universal. Jay Marciano, HOB president/CEO, says, "We'll pool our revenues and expenses for the two venues during the operating season of the Greek, mid-March through mid-October, and we will cooperatively book both venues." The two venues will also jointly sell tickets and subscriptions series. Calling the agreement a "four-way win" for the city, consumers, and both companies, Marciano adds, "The only ones who lose are the lawyers." Out of the picture, at least for now, is Clear Channel Entertainment, which had joined Nederlander on a previous bid to operate the Greek. **RAY WADDELL**

Best Buy reported flat sales at its Musicland stores for the quarter that ended Sept. 1 compared with the same period last year. Overall, Best Buy saw sales rise 31%, to $4.17 billion, and same-store sales increase 2.8%. It now expects quarterly earnings (which will be released Sept. 18) of 38 cents per share, 8 cents above the consensus forecast. **MATTHEW BENZ**

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Indie Labels

Continued from page 7

programs, national TV exposure has become an increasingly elusive prize.

TOUGH COMPETITION

According to Broadcast Data Systems (BDS), independent-label videos were scarce or nonexistent among the top 50 most-played videos of the past year (Aug. 1, 2000-Aug. 1, 2001) at the major national music networks. (Independent labels are defined in *Billboard* chart terms as record labels that have independent distribution not through the major distributors of Warner Music Group, BMG Entertainment, Universal Music Group, EMI Music, or Sony Music Entertainment.)

MTV, VH1, and BET did not have any indie-label videos in their top 50 lists during this time period. MTV2 had one indie-label video in its top 50: Doves' "Catch the Sun" (Astralwerks), which ranked No. 25 with 394 plays. CMT and Great American Country (GAC) each had two indie-label videos reach its top 50.

For CMT, the two videos were "When You Come Back Down" (Sugar Hill Records) by Nickel Creek (ranked No. 19 for CMT, which played the video 796 times during the year) and "Mrs. Steven Rudy" by VFR Records artist Mark McGuinn (No. 42, with 496 plays). At GAC, "Mrs. Steven Rudy" ranked No. 43 for the year and was played 527 times, while Kenny Rogers' "He Will, She Knows" (Dreamcatcher Records) was ranked No. 47 for 518 plays.

In an informal *Billboard* survey of indie-label artists and executives, MuchMusic USA (which was not monitored by BDS until recently) was consistently singled out by many independent labels as being one of the most supportive national music

McGUINN

networks for indie-label videos. Several indie-label staffers and artists praise MuchMusic USA's new programming, which gives more control to viewers in deciding what videos will be shown on the network (*Billboard*, June 9).

MuchMusic USA VP of programming Norm Schoenfeld says, "Most of our viewers don't really know the difference between indie-label videos and major-label videos. They respond to whether or not it's good music and a good video."

On MuchMusic USA's *Oven Fresh* program, viewers vote to "keep" or "lose" a video. Winners are shown on the weekend program, *Oven Fresh Keepers*, and those videos are considered for regular network rotation.

A significant number of indie-label videos have recently made it on *Oven Fresh Keepers*, including Joydrop's "Sometimes Wanna Die" (Tommy Boy), Starlight Mints' "Popsicle" (See Thru Broadcasting), Guided by Voices' "Glad Girls" (TVT), the Incredible Moses Leroy's "Fuzzy" (Ultimatum/Artemis), Fatboy Slim's "Weapon of Choice" (Skint/Astralwerks), the Bouncing Souls' "Gone" (Epitaph), and Rustic Overtones' "C'Mon" (Tommy Boy).

At press time, Rustic Overtones' "C'Mon," the rock/hip-hop band's first video, had the highest approval rating (95%) of all the *Oven Fresh* videos since the show began in June—not bad for a video that only cost about $7,000 to make, according to Tommy

JOYDROP

Boy. The average major-label video has a budget of $300,000.

Rustic Overtones lead singer/guitarist Dave Gutter says, "We just got a bunch of friends together and did the video without any models, stunt doubles, or special effects. So we're kind of proud we made this video for not a lot of money and it did so well on MuchMusic USA."

The Portland, Maine-based Rustic Overtones also hosted a week's worth of programming on College Television Network (CTN).

CTN Media Group VP of broadcast Nick Schittone says of its support of indie-label artists, "The college audience doesn't always want to hear what's in the mainstream."

Although not as high profile as the major music-video networks, other national TV outlets that regularly support indie-label artists include Burly Bear Network, Channel M, and PBS' *Austin City Limits*.

GETTING THE BIG BREAK

For country artist Mark McGuinn, an unconventional look helped him stand out from the pack. "Mark doesn't look like your typical country artist," says VFR director of national promotions Nancy Tunick. "He's instantly recognizable, and that wouldn't have been possible without the video channels playing his videos."

VFR credits CMT, GAC, and CTN as national networks that have significantly boosted McGuinn's career.

McGuinn lists the essential elements that he believes are necessary for an indie-label artist to have a breakthrough video hit: "First and foremost, you have to have people at the label who know what they're doing. The label has to have the right financing and know how to spend it properly. Then you have to find the right music-video director. I had the right music but I also happened to have the right look that the networks were looking for, and timing is important. Because of the sheer number of households that these networks reach, they definitely have an impact on record sales."

McGuinn's eponymous album debuted at No. 1 on the Heatseekers chart in the May 26 issue. He says emphatically, "There's a place for independent-label artists on national TV and for these artists to have an impact on the music industry."

FINDING A NICHE

Astralwerks Records has carved a niche for itself by specializing in visually striking videos that often do not feature the artists in the videos. (Although Astralwerks' national TV video promotion is handled primarily through Virgin Records, Astralwerks is still considered an indie label because of its affiliation with independent Caroline Distribution.)

Fatboy Slim, Astralwerks' best-selling artist, has received several industry honors for his videos, even though he says he has "no interest in being a video star." The British DJ, whose real name is Norman Cook, either has quick cameos in his videos or doesn't appear in them at all.

Astralwerks GM Errol Kolosine says, "I think it's reassuring that people are willing to accept Fatboy Slim and get his music without demanding to see his face. We don't ever want to be accused of having a cookie-cutter approach to our artists."

Other Astralwerks artists, such as dance/electronic acts Basement Jaxx and the Chemical Brothers, typically don't appear in their critically acclaimed videos. Other acts on the label, such as Doves and the Beta Band, appear in their videos but take a low-key approach.

The Fatboy Slim success story is due in large part to Astralwerks' unconventional method of initially marketing the artist on national TV by placing his music in commercials. Later, when such channels as MTV embraced Fatboy Slim's videos, the artist says that TV exposure was largely responsible for "my music filtering into places that hadn't really caught on before." Also, "Weapon of Choice" was a video hit before mainstream radio supported the single.

MTV2 GM David Cohn says, "Radio airplay is a factor in whether we'll play a video, but it's not the defining factor. The indie-label videos that are played on MTV2 have to stand on their own merits as quality videos. We like videos that have strong visions and are adventurous in spirit."

BET VP of music programming Stephen Hill says that national distribution is a crucial factor in whether

COHN

an independent label is taken seriously by a national network. He cautions indie labels, "If a national network like BET plays your video and our viewers can't find your music in the stores, it doesn't do anyone any good."

Indie-label acts that have recently received exposure on BET include Tha Eastsidaz, Spooks, Coo Coo Cal, and Kurupt.

For female pop vocal trio Mpress, whose *Suddenly* debut album is due later this year on Big3 Records, finding a niche audience means targeting young fans, especially teens and preteens. The group's first video, "Maybe," was featured on the WB network and the Fox Family Channel. Mpress member Lauren says that the group hopes this type of exposure will

RUSTIC OVERTONES

lead to "MTV hearing about the response and playing the video."

In its short two-year existence, Artemis has built a notable track record for placing most of its acts on national TV, including Baha Men, Kittie, the Incredible Moses Leroy, Spooks, 30 Odd Foot of Grunts, Steve Earle, the Josh Joplin Group, Rickie Lee Jones, and Kurupt.

Artemis head of video promotion Cheryl Gehbauer says, "We don't put out too many videos, so we concentrate on artists who have a story. With a lot of our acts, we saw record sales going up when there wasn't much going on except video airplay."

In the case of Baha Men, the group's hit "Who Let the Dogs Out" video was marketed early to sports events, which created demand for the video on national TV. The *Who Let the Dogs Out* album (S-Curve/Artemis) went on to achieve multi-platinum sales, after previous Baha Men albums had flopped.

"You need to have a video to break most artists," Gehbauer says. "Without that visual element, it's hard for people to fully understand the artist. But you don't need a tremendously expensive video to get results."

THE GAMBLE OF MAKING VIDEOS

Video budgets are a big concern for indie labels, which typically have a fraction of the money that major labels can afford to spend on videos.

Tommy Boy Records head of media relations/video promotion Beth Keifetz says, "In the case of Rustic Overtones' 'C'Mon' video, it was such a frugal endeavor, it would've been stupid not to make a video. If it had been a more expensive proposition, I think we would've taken the temperature at radio first before we did the video."

As an indie, Tommy Boy has often been able to bypass the costs of making big-budget videos by looking inward to the label's own resources. Kurt St. Thomas, the director of Rustic Overtones' "C'Mon," is also a Tommy Boy A&R executive, while Tommy Boy video commissioner/director Scott Winig has directed a number of videos for the label's artists, such as Coo Coo Cal's "My Projects" (a No. 1 hit on the Hot Rap Singles chart) and Desmond Pringle's "Arms Wide Open."

Keifetz notes, "Artists shouldn't have to feel that if they're not with a label that can give them a $250,000 video, they should give up."

Metal Blade Records head of publicity and video promotion Jim Mills, who notes that the label recently spent about $11,000 to shoot the video for Six Feet Under's "The Day the Dead Walked," adds, "It's an uphill battle for any label that doesn't have a lot of money. You sometimes have to take a chance on doing a video, even if a national network won't play it. If people buying the records are into the music, making a video will do more good than harm."

TVT Records publicity manager/head of video promotion Robin Becker says that a video's success is often determined by "having a great single, if the act has credibility with other parts of the industry and if the fans are creating a buzz about the artist."

Joydrop lead singer Tara Slone says, "It's shortsighted for a label to not make a video for one of its acts because they think the video won't get on MTV. There are a lot of other outlets that can support the video. It doesn't always have to be all about MTV."

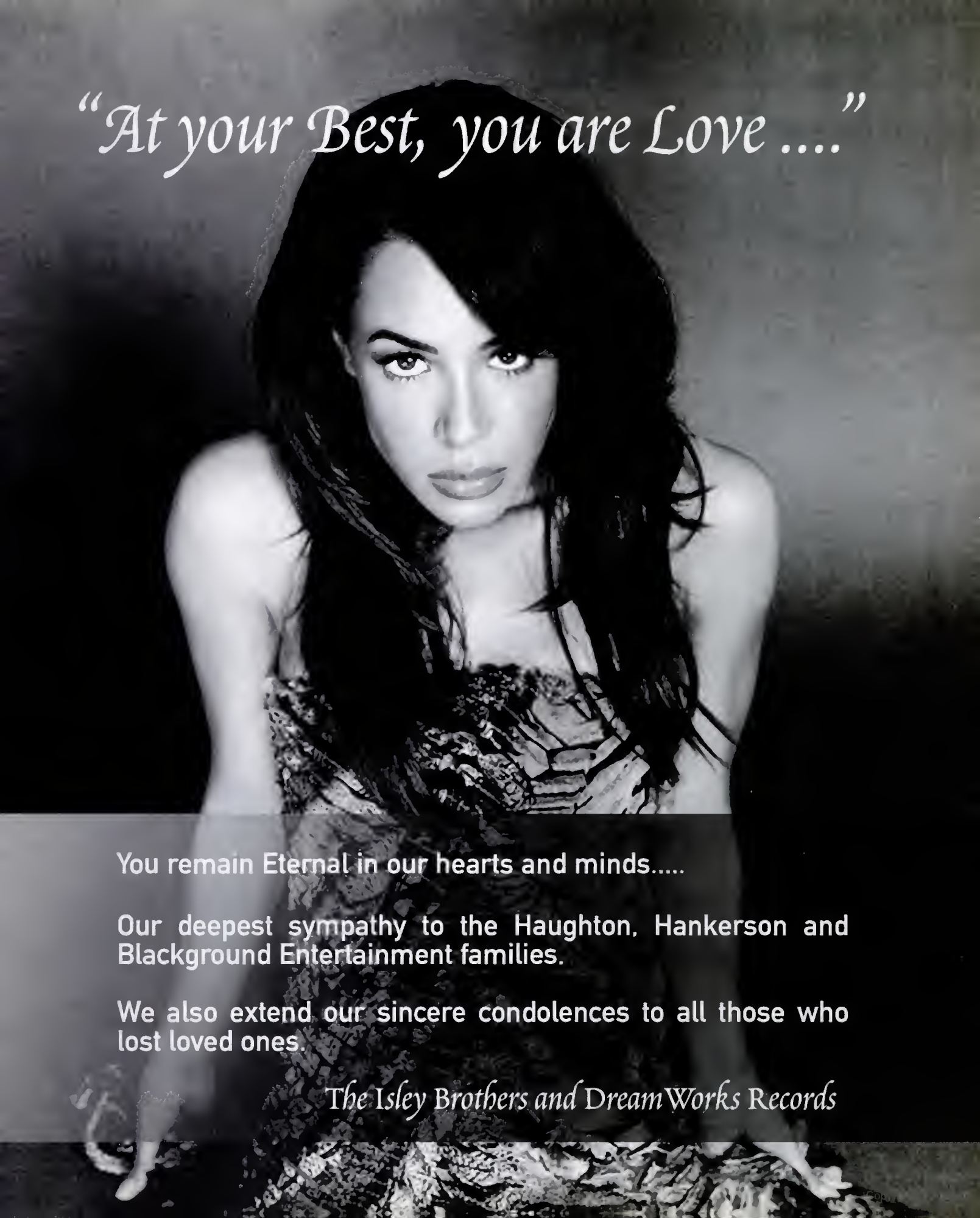
VFR's Tunick says that McGuinn's videos for "Mrs. Steven Rudy" and "That's a Plan" cost less than $50,000 each. Although VFR is a boutique label, it also managed to get CMT exposure for its other act, Trent Summar & the New Row Mob. Tunick adds, "We strongly believe that creativity can be brought in a video for much less than what people think it costs. Our plan for videos is to spend appropriately."

MuchMusic USA's Schoenfeld

SCHOENFELD

notes, "The quality levels of the indie-label videos we see are excellent and consistently just as good as a lot of major-label videos. So much of our programming philosophy is dictated by our viewers that we give indie-label videos the same opportunity as major-label videos to fail or succeed."

BET's Hill adds, "The determining factor in choosing a video we play isn't the cost of the video but usually the quality of the video and if we think the music will appeal to our audience. Indie labels have to be ready for the public demand if they want a video on national TV. Their records have to be available to people who see their artists on TV. It's like that old saying: Be careful what you wish for, because you just might get it."


"At your Best, you are Love ...."
You remain Eternal in our hearts and minds.....
Our deepest sympathy to the Haughton, Hankerson and Blackground Entertainment families.
We also extend our sincere condolences to all those who lost loved ones.
The Isley Brothers and DreamWorks Records

Speculation Mounts Over Edel's Financial Difficulties

BY ED CHRISTMAN

NEW YORK—After raising $150 million from public stock offerings in Europe in 1998-99 and then borrowing another $185 million from banks, Michael Haentjes and Edel Music—the label he founded in Germany in 1986—embarked on an acquisition spree that built one of the world's largest independent music companies. But critics now charge that as Edel's chairman/CEO, Haentjes will cause his company to unravel due to spending and debt.

Moreover, Edel's perceived emphasis on building a distribution infrastructure on both sides of the Atlantic—instead of a heavier focus on A&R—remains a puzzle to friends and competitors alike. By this assessment, Haentjes has neglected a time-tested maxim of the music business: Don't build a pipeline unless you have something worthwhile to pump through it.

In the meantime, the industry rumor mill has been working overtime, spreading tales that Edel is experiencing financial difficulties and that it must raise cash to satisfy bank loans—fueling further rumors that the company has put Red Distribution, among other assets, up for sale.

Haentjes vehemently denies rumors of the company's financial difficulties last month. "Anything that has a major impact on the company we have to disclose when we are reporting our results or with ad hoc announcements," he tells *Billboard*. "Most of the rumors are just not true, or we would have had to state them."

Haentjes explains that the company was merely selling off non-core assets to reduce interest payments so that the company can return to profitability. Yet on Aug. 31, he changed his tune, saying that the company would restructure its business, focusing on A&R and product development, while selling off distribution assets—something that he previously regarded a core asset.

The company reported select preliminary financial results for the second quarter, which ended July 31, noting that sales were down 11% to 482.4 million deutsche marks ($209.7 million).

In the first quarter, which ended March 31, Edel lost 18 million marks ($8.1 million) on sales of 246.1 million marks ($110.2 million). In the previous year, Edel posted a loss of 28.8 million marks ($12.9 million) on sales of 1.18 billion marks ($528.4 million), although the company's annual report notes that if it used U.S. accounting standards, its loss would have been only 24 million marks ($10.7 million). Its bank debt, according to company documents, stood at 414.8 million marks ($185.7 million) at the end of the first quarter.

SELLING ASSETS

Already, Edel has sold its stake in Viva, the German music-TV company, reportedly bringing in about 60 million marks ($27.3 million) (*Billboard Bulletin*, June 1). In addition, Edel should realize some funds as a result of the sale of Roadrunner to the Island Def Jam Group. Last year, Edel gave Roadrunner about $16 million for a 17% stake in the label and a five-year extension to Roadrunner's distribution deal with Red. But the deal never closed, and this was said to have caused a dispute between Haentjes and Roadrunner owner Cees Wessels. Both sides say differences were settled amicably, and sources familiar with the deal say that the sale of 50% of Roadrunner for a reported $33 million should enable Wessels to settle up with Edel.

Haentjes confirms that Play It Again Sam (PIAS) management is seeking to buy back the 75% that Edel owns (*Billboard Bulletin*, July 2), and he says that that "is an option we are looking at." Meanwhile, Edel has been replaced by PIAS as the continental European licensee for Australia's Festival Mushroom Records (FMR) only 15 months after Edel forged a deal with Rupert Murdoch's News Corp., owner of FMR (*Billboard Bulletin*, Aug. 23). At the time, the pact was touted as part of a strategic alliance between Edel and Newscorp Music Group. The new arrangement—which excludes the U.K.—comes as Mushroom Records prepares the Oct. 1 European release of a new album by one of its prime acts, Garbage. Similarly, Edel's European rights to various labels in Disney's Buena Vista Music Group have been terminated.

But Haentjes downplays reports that Eagle Rock management is trying to buy back Edel's 68.2% stake: "That is not something that we are looking at." However, he says that Eagle Rock may do an initial public offering and "would keep a majority" in the company, should that happen.

Among Edel's assets still on the block, according to Haentjes, is its manufacturing subsidiary Optimal Tontraeger-Produktions in Roebel in the German state of Mecklenburg-West Pomerania.

As little as a month ago, Haentjes denied that Red was up for sale, arguing that it was a core asset and citing plans to sell only non-core assets. Now he says that distribution is no longer a core business. Similarly, in July, Red president Ken Antonelli labeled rumors that Red was up for sale as "totally unfounded and untrue." He declines to comment on Edel's change in position.

DENIALS AND PROTESTATIONS

Despite Haentjes and Antonelli's denials and protestations, sources at six music companies have confirmed to *Billboard* that Red is being shopped in a package deal that would also include Edel Entertainment North America (EENA). The latter company—headed by former Sony Music executive Ron Urban—was created in place of Edel Records America, which was disbanded by Haentjes. The Urban-led team is currently enjoying chart success with DreamStreet, whose eponymous album is No. 3 on the *Billboard* Top Independent Albums chart.

One source says that the label is being shopped with Red with the inducement that whoever buys the companies will have a ready-made hit to run with. Indeed, some sources say that a deal that would see Red and EENA leave the Edel camp is near completion.

> *'Most of the rumors are just not true, or we would have had to state them.'*
>
> —MICHAEL HAENTJES, CHAIRMAN/CEO, EDEL

At the time of the Red acquisition in August 1999, Haentjes was privately criticized by industry participants as having vastly overpaid for Red, given that the distributor had no warehouses and relied heavily on Sony's systems. The most recent deal for a similarly sized independent distributor was the $26 million that Alliance Entertainment was said to have paid in 1995 for Independent National Distribution Inc.

According to Edel's annual report, last year EENA had sales of $189 million. Sources suggest that the Edel America label had sales volume of about $7 million, which would leave Red with 2000 revenue of $182 million. The Edel annual report shows Red's operating results to be just shy of $5 million last year.

In addition to the question of whether Red is for sale, rumors abound that Edel still owes money to Sony on the Red acquisition. Haentjes acknowledges that in buying an 80% stake in Red for $75 million, the deal called for payments to be made in installments, and he concedes that some part of the total is still due to Sony. But he declines to specify the amount, and he denies rumors that Edel is late in making any payments. There is "no default" on the money owed to Sony, he says. But sources suggest that a payment of about $25 million is due about Oct. 1.

Some sources suggest that Red currently carries a market value of about $20 million-$25 million, while Edel itself listed Red's equity at $29 million in its annual report and has just written it down again, although it didn't disclose a new book valuation. Based on suggested market values, a sale of Red would just about satisfy the money supposedly due Sony.

With funds coming in from Viva, Roadrunner, and possibly PIAS and Red, some suggest that Haentjes has bought himself some breathing room. Others say that the loans were due June 30 but that the banks gave the company an extension until the end of the year. For his part, Haentjes denies that the loans—which he declines to be specific about—have been called in. Haentjes says that if the loans were due June 30, he would have had to disclose it in Edel's financial statements, the most recent of which was the first-quarter report, issued May 31.

Industry observers, though, point out that in addition to formally agreed-upon due dates, loans may get called in immediately if a company violates financial covenants in a loan agreement. Haentjes responds that non-compliance on a loan agreement and/or early payment calls from lenders is something that he would have to disclose. He says that Edel has made neither announcement and that therefore the rumors are false.

But there are indicators that give credence to the rumor that Edel may have to make some kind of payment to lenders come the first of the company's new fiscal year. Senior executives in companies under the Edel umbrella say they believe that loan payments are due at that time. Moreover, in its annual report, Edel noted that while it had the financial liquidity to operate for this year, it is involved in negotiations with banks to "assure its medium-term financial liquidity." In that same report, Edel's auditor, KPMG, said that Edel will be "dependent in the medium term on the provision of external funds." Haentjes, citing financial disclosure rules, won't comment on a time span beyond this year.

Additional reporting by Adam White in London and Melinda Newman in Los Angeles.

Stein Gives BMG Europe New Approach

BY ADAM WHITE

LONDON—With the exception of top finance and back-office jobs, BMG Europe president Thomas Stein says that he has completed the reorganization of his region's senior management team: "For the first time, we have a really straightforward European approach. Now we have to see whether it works or not."

Stein took over as president of BMG Europe June 29 from Richard Griffiths, who had not completed his own regional revamp before departing over differences with BMG chairman/CEO Rolf Schmidt-Holtz. Stein has spent the past two months reviewing requirements and looking for cost savings. He announced the new structure Sept. 4 at a senior managers' meeting in Berlin (*Billboard Bulletin*, Sept. 5).

According to Stein, BMG Europe employs 2,036 people, has an annual revenue exceeding $900 million, and achieves a market share in the 10%-12% range. His new One Europe plan features two components: the creation of a European A&R steering committee—designed to help identify and develop repertoire that can be spread around the region—and the appointment of a dozen division heads, including:

- Maarten Steinkamp as executive VP of BMG Continental and Eastern Europe, overseeing companies in the Nordic region, Benelux, and Eastern Europe. He was VP/GM of marketing at the music division of BMG U.K.
- Susie Armstrong as VP of European marketing. Formerly VP of international services at BMG Germany/Switzerland/Austria (GSA) in Munich, she replaces Sara Silver, who becomes marketing VP at BMG U.K.

STEIN

- Vera Epp-Winter as senior VP of European strategic marketing. She was managing director of BMG Ariola Media in Munich.

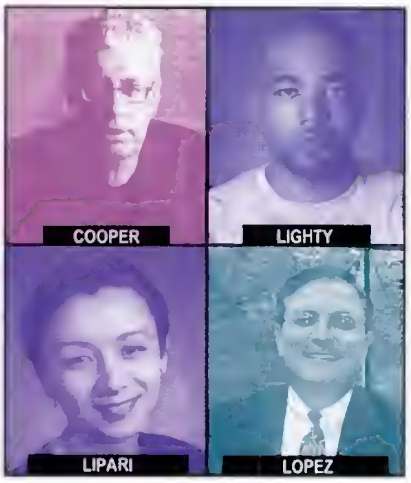
All the above will be based in London and report to Stein, as do the heads of BMG's major European companies: Adrian Berwick (Italy), Hasse Breitholtz (U.K./Ireland), José Maria Cámara (Spain/Portugal); Bruno Gerentes (France); and Christoph Schmidt (GSA). Also accountable to Stein are European legal and business affairs VPs Clive Rich and Rolf Gilbert, VP/legal counsel Martin Schaefer, and corporate communications VP Regine Hofmann.

Stein expects to name a CFO within a week and a COO/executive VP in October. Reporting to this position are new BMG Europe VPs of sales and human resources Richard Story and Liane Hornsey, respectively.

All the appointments are from within. Critics contend that the changes significantly increase the head count at the European headquarters, when other parts of BMG are being asked to cut back. They also note that overhead costs are moving to the U.K. from Germany, which is under severe cost pressure at present.

The A&R steering committee is made up of executives from BMG's key European repertoire-delivering countries, as well as worldwide A&R VP Roben Allong. (Stein continues to coordinate BMG's global A&R activities.) Members will meet three or four times annually and maintain ongoing communication via an intranet.

"These people will inform each other about new music they think we should sign," Stein says. One goal is to avoid acquiring acts similar to those at other BMG companies when part of an act's appeal is its international potential: If an A&R staffer in one country "thinks they have an artist with cross-border potential, they must inform the committee before signing."



Confab To Take Pulse Of Teen Marketplace

Top professionals from all corners of the music business have joined the lineup for What Teens Want: Marketing to a New Generation, a new conference being presented by *Billboard* and its fellow VNU Business Media publications *The Hollywood Reporter, Adweek, Mediaweek,* and *Brandweek*. This unique cross-disciplinary forum will take place Nov. 5-6 at the Hilton Universal in Los Angeles.

The conference will examine the teen marketplace via a series of expert speakers, specially commissioned videos, and discussion "modules" breaking down the subject into three segments: music, media, and entertainment.

The "Music Module," hosted by *Billboard*, kicks off with a panel titled "Doing Business With the Music Business." Moderated by teen-marketing expert Aaron Walton of Aaron Walton Entertainment, the session will feature Lori Lambert, VP of strategic marketing and development, Epic Records Group; David Zedeck, partner in the Evolution Talent Agency; Jerry Lopez, senior VP/GM of Handleman Entertainment Resources; and Joseph Bongiovi, VP, marketing and tour sponsorship, Clear Channel Entertainment.

Next up will be "Using Music to Connect With Teens," moderated by Julia Lipari, VP of special projects marketing for Jive Records. Panelists will include Allan Flavey, director, consumer products, Nabisco; Paul Gomez, VP, marketing for sports apparel maker Hurley International; and Steve Kaminski, director, entertainment marketing, Radio Shack.

The "Music Module" continues with top executives engaging in a "Socratic Dialogue" on launching a new band for the teen market. Featured will be Ray Cooper, co-president, Virgin Records America; Chris Lighty, CEO, Violator Management; Marc Geiger, vice chairman, ArtistDirect; and Alyse Kobin, founder of marketing firm Alyse Kobin Enterprises. Moderating the session will be Christy Haubegger, president, *Latina* magazine.

For further information, call 888-536-6536 or visit adweek.com/whatteenswant to register online.

upcoming events

Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • Oct. 4-6, 2001
Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31- Nov. 2, 2001
What Teens Want: Marketing to a New Generation
Universal Hilton • Los Angeles • Nov. 5-6, 2001
Billboard/Prudential Music & Money Symposium
St. Regis • New York City • Nov. 13, 2001
Billboard Latin Music Conference & Awards
Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com

COMING MONDAY: San Francisco-based indie rock outfit **Beulah** returns this week with its third full-length album, ***The Coast Is Never Clear***. The set is the first full-length release from Velocette Records, which was formed from the ashes of Capricorn Records following the sale of its assets to Volcano Records. The *Billboard* review will appear exclusively on Billboard.com.

Also reviewed online this week are ***In the Sun Lines***, the new album on the Quarterstick label from indie-leaning singer/songwriter **Tara Jane O'Neil**, and jazz guitarist **Mike Stern's *Voices*** (Atlantic). In addition, look for Billboard.com's exclusive interview with **Byrds** founding father **Roger McGuinn**.

News contact: Jonathan Cohen • jacohen@billboard.com

home front

Billboard Music Group events & happenings

DIRECTORY of the week

2002 INTERNATIONAL BUYER'S GUIDE

Companies looking to reach a global audience of music industry professionals have only a few weeks left to reserve space for their ads in *Billboard's 2002 International Buyer's Guide*. The deadline for advertising is Oct. 17.

On sale Dec. 15, the *2002 International Buyer's Guide* will offer advertisers a unique marketing outlet in which they can place ads, logos, and product information to promote their services to industry professionals all year long. The 2002 edition of the guide will contain more than 15,000 listings from more than 50 countries, including in-depth information on service and supply organizations, record labels, music publishers, wholesalers, distributors, manufacturers, and more.

For more information on advertising opportunities in the *2002 International Buyer's Guide*, contact Jeff Serrette at 646-654-4697 or email jserrette@billboard.com. To order the 2001 edition of the guide or any other *Billboard* directory, call 800-344-7119.

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The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Taking Stock In Pop

It was anything but business as usual Aug. 30, when Michael Jackson went behind the music to preside over the market opening ceremonies at the Nasdaq Stock Market's seven-story Market Site in Times Square. The oddball event was meant to bring attention to the artist's Michael Jackson: 30th Anniversary Celebration, the Solo Years performances at New York City's Madison Square Garden Sept. 7 and 10. David Weild, executive VP of Nasdaq, heralded Jackson's "commitment to excellence in the entertainment industry" and his humanitarian efforts.

Cabaret Coup

Canadian cabaret singer Patricia O'Callaghan recently performed at a benefit for the Hospital for Sick Children in Toronto, held at the headquarters of Magna International. Among the guests were film director Norman Jewison, former premiers of Ontario Bill Davis and David Peterson, current premier Mike Harris, golf pro John Daley, and former U.S. president Bill Clinton. After O'Callaghan's four-song set, which included Leonard Cohen's "Hallelujah," Clinton made his way to the stage to receive a copy of her latest album, *Real Emotional Girl*. By the looks of it, the album is well-titled.

Desk Job: Bruce Lundvall

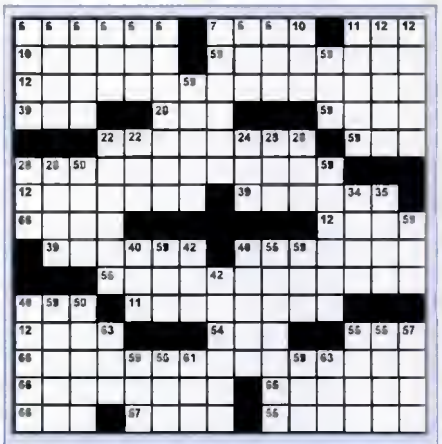
Bruce Lundvall has the blues, all right—covering every inch of his walls. With more than four dozen atmospheric black-and-white photos of the jazz and blues icons he has worked with or held in high esteem over the past four decades, the space around his desk at the corner of Park Avenue and West 23rd Street in New York City looks as much like a gallery as an office.

"I like to surround myself with the people that inspire me," says the president of Blue Note/Angel Records, who has also held terms as the head of CBS (Columbia) Records and Elektra. He proudly points out cool shots of greats like Miles Davis, Dianne Reeves, Bud Powell, and—one of his favorites—Dexter Gordon, shown shirtless with a cigarette gingerly dangling from his lips. "He's sitting on the beach here in 1978. We were in Havana—he was playing at the Karl Marx Theatre there."

Just as striking is the presence of a vintage Wurlitzer upright piano in Lundvall's office. "No record companies ever have pianos," Lundvall notes. "Artists come in and want to play something new. Chick Corea was in yesterday." Chuckling, he adds, "I found it sitting in an accountant's office when we were on Seventh Avenue. He was using it just to stack papers on. I decided I could make better use of it and took it. Then I sent a file cabinet down to the guy."

Lundvall's desk has also been by his side through the years: "It's a French antique that I got in 1976 when I was at Columbia. Back then, we were allowed to get whatever furniture we wanted." Taking a glance over its elegant lines, he adds, "I haven't really stopped to take notice of this desk in a while. I've always loved it. I've got to remember to take this with me when I retire."

CHUCK TAYLOR



'THROUGH THE YEARS' by Matt Gaffney

Across

1 Some artists who make albums
7 ___ record store
11 Queen's "___ Your Mother Down"
14 Marshall Mathers, familiarly
15 Nathaniel Dawayne Hale, familiarly
17 Billboard's #1 song of the year, 1985
19 Predating, in poetry
20 "One heartbeat ___ time..." (Smokey Robinson line)
21 Word in many diet food names
22 "Is it a ___ way to speed things up..." (Blues Traveler lyric)
27 "Harold & Maude" soundtrack name
28 Billboard's #1 song of the year, 1984
32 "___, but we're not the same" (U2 line)
33 "The Joshua Tree" co-producer
36 Awesome, to reggae fans
37 Whence the Osmonds
39 Flea market
43 How people are, according to the Doors
46 Billboard's #1 song of the year, 1992
48 1940s-'50s pop vocalist ___ Starr
51 Jesus, notably
52 "Over here!"
54 "Illmatic" rapper
55 "Don't ___ Me Why" (Billy Joel hit)
58 Billboard's #1 song of the year, 1961
64 "Born in the U.S.A." track
65 Get back
66 Suffix with pamphlet or mountain
67 Fired
68 Joey or Tommy

Down

1 One of the Winans
2 Texas blues outfit ___ & the Howlers
3 Swampy area
4 Like some classical compositions
5 Frame of a film
6 Apply, as cream
7 Like stage-diving, many would say
8 Hank Williams' "I ___ the Light"
9 Biblical verb ending
10 Noted hymn "Agnus ___"
11 Item for discussion
12 Jay-Z's "Can ___ "
13 Long-legged wading bird
18 Fast kind of Internet connection
18 Miller or Perry
22 What one of the seven dwarfs does
23 German heavy metal band that released 1991's "Time Bomb"
24 Cuba or Oahu: abbr.
25 Elvis Presley's label
26 Suffix with north, south, east, or west
28 "Over There" was written during and about it: abbr.
29 Peaches' partner
30 Suffix meaning "place to eat"
31 Big tune for Lionel Richie
34 Atomic Rooster's "I Can't Take ___ More"
35 "The ___ Continues..." (P. Diddy album)
38 "___ give you the shirt off his back!"
40 Wilson of Heart
41 Org. that endorses toothpaste
42 "Night Court" bailiff
43 Valuable violin
44 "___-Spangled Banner"
45 Stimpy's co-star
47 Struck out
48 Cole Porter's "___ Went to Haiti"
49 "Oh, give me ___ "
50 ___ no (kind of question)
53 Letters associated with Bill Gates
55 A as in A.O.
56 Ace of Base hit, with "The"
57 Body joint in a Boyz II Men title
59 Bobby Dann's "___ Man Answers"
60 Give a thumbs-down
61 "We ___ Family"
62 Jefferson founded it
63 "Near Wild Heaven" band

The solution to this week's puzzle can be found on page 74.

RIM SHOTS by Mark Parisi

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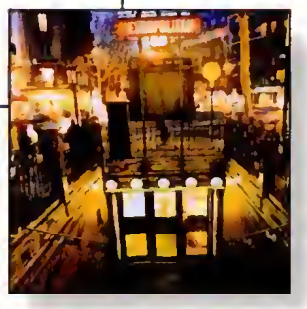

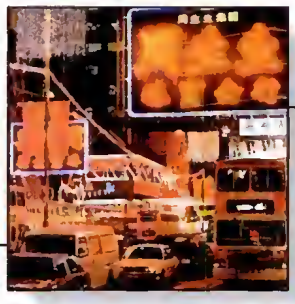

In over 100 countries around the world, Billboard is the most recognized provider of global music and entertainment news and information.

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forecast: a long, steady reign.

enya

only time

from a day without rain

47426

- over 2.5 million albums sold in the u.s.
- approaching 7 million worldwide

nearly one year after the release of **a day without rain**, the first single "only time" is showing no signs of relinquishing its rule of the charts as a multi-format smash at pop, ac, hot ac, and modern ac.

wea

produced and engineered by nicky ryan
www.enyamusic.com

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